☆☆ M Cab. 1. 6

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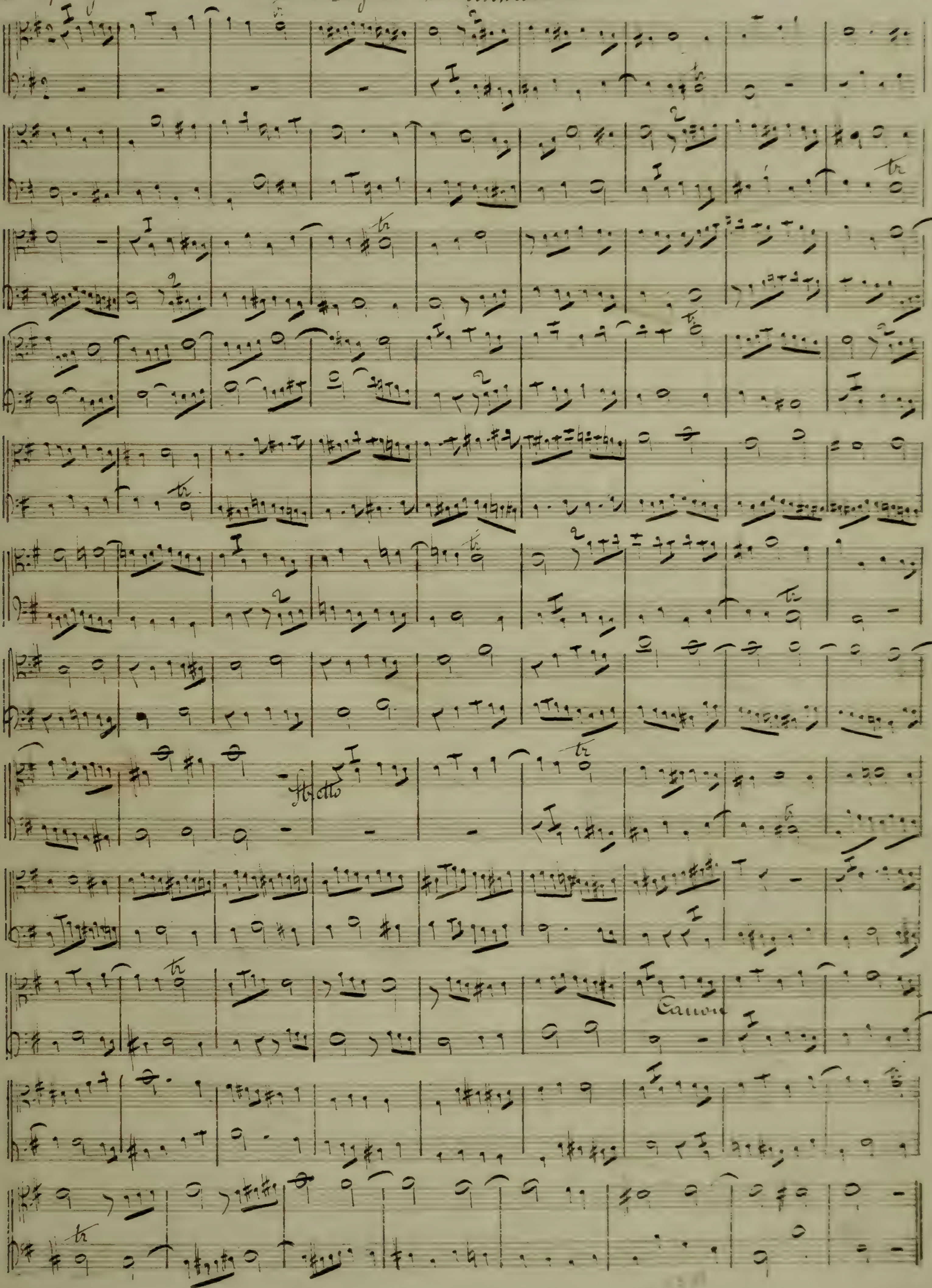
THE ALLEN A. BROWN COLLECTION

2

Fugue vocale à 2 parties

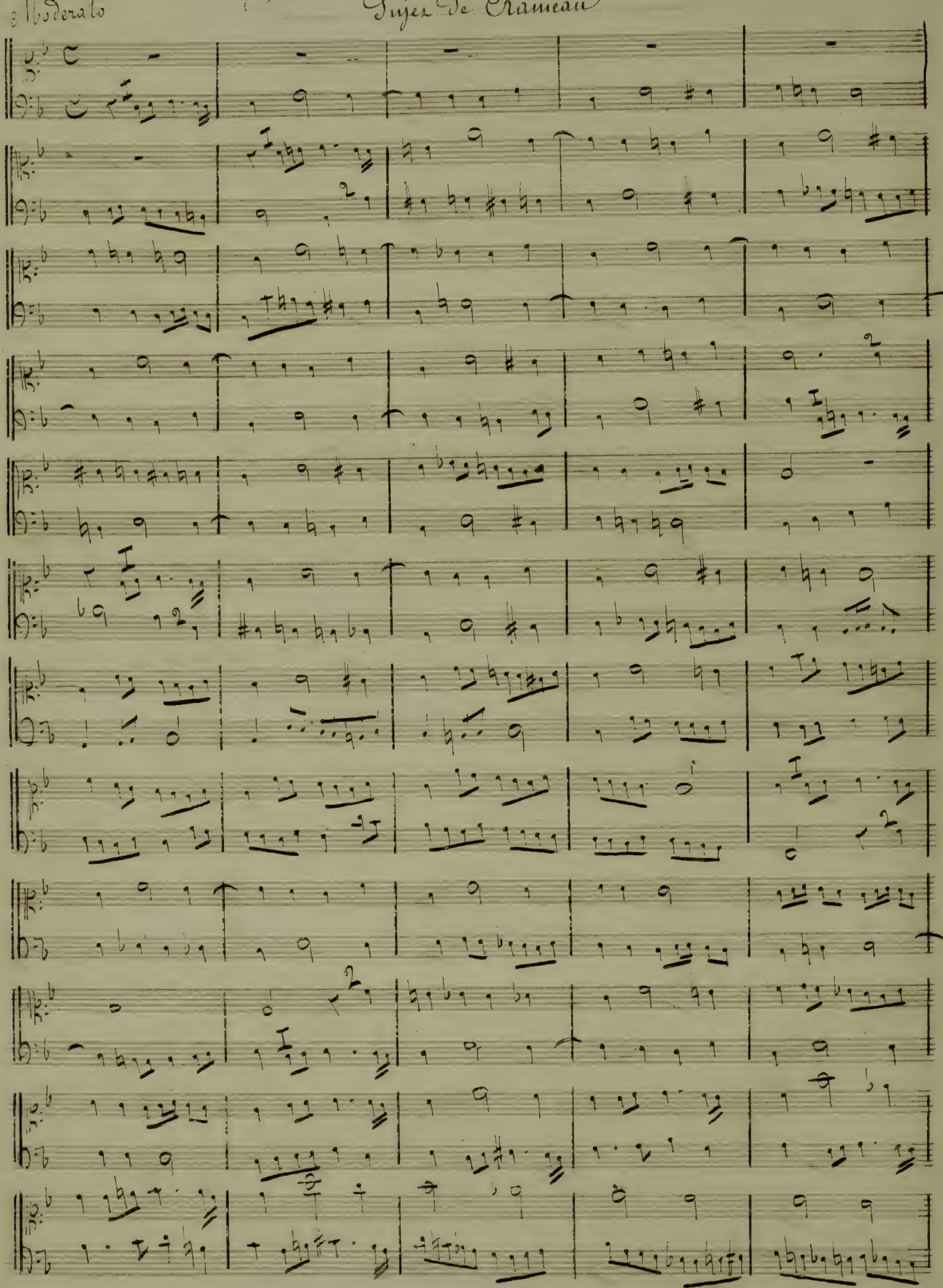
Sujet de Leuthard.

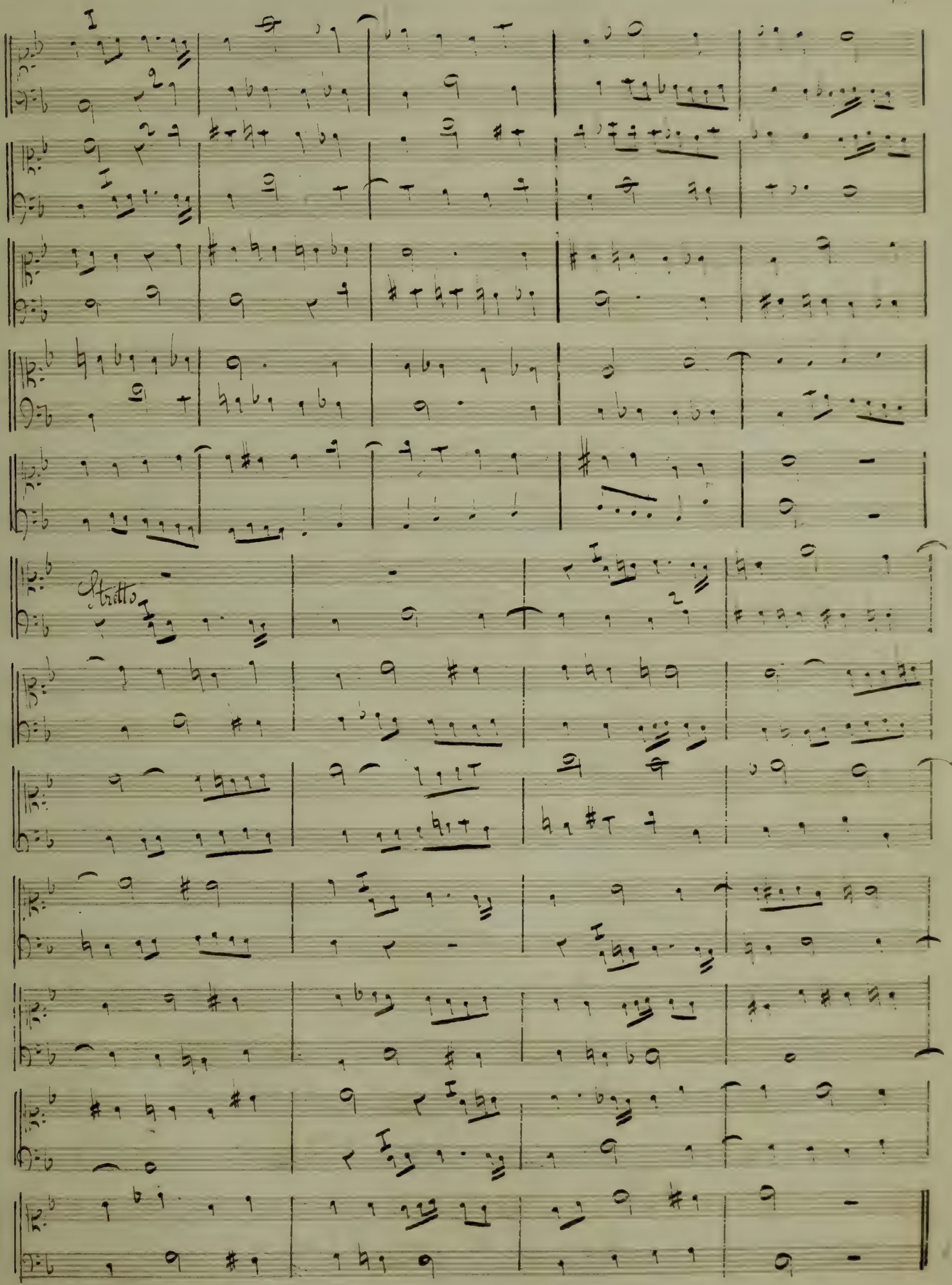
Tempo giusto



Fugue vocale à 2 parties

Sujet de Rameau

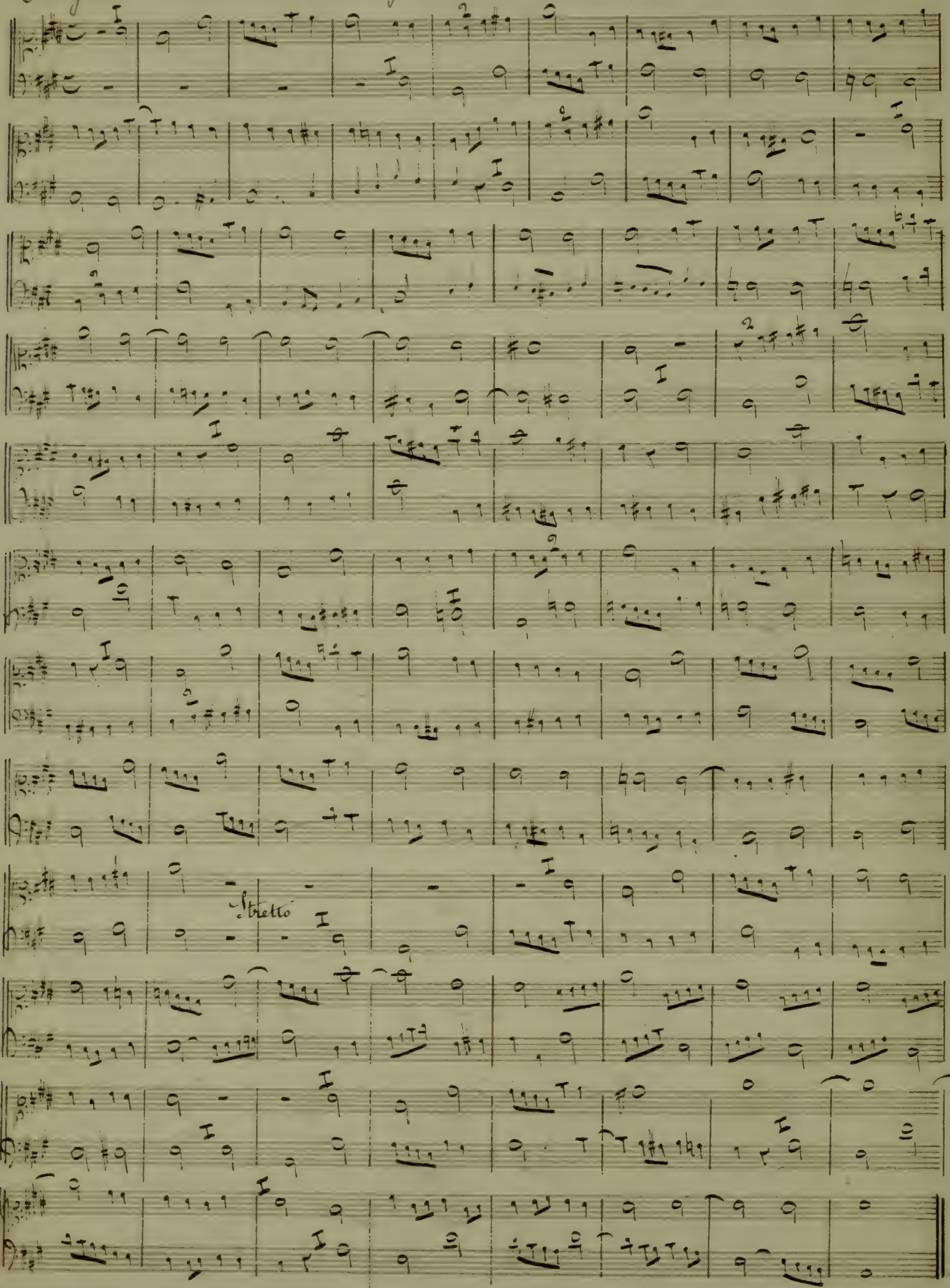



Stretto

Fugue vocale à 2 parties

Sujet de Leuthard

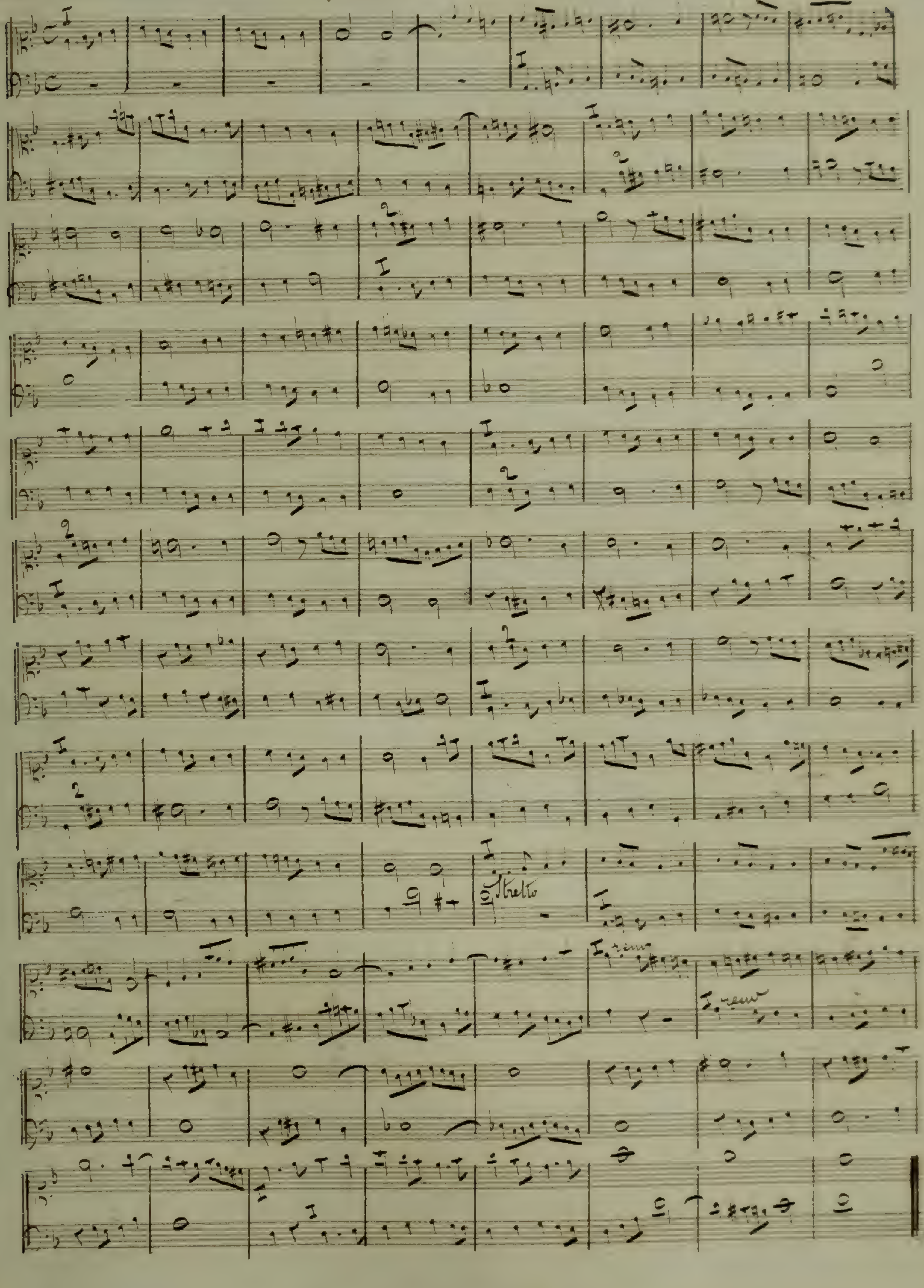
Allegretto



Fugue vocale à 2 parties

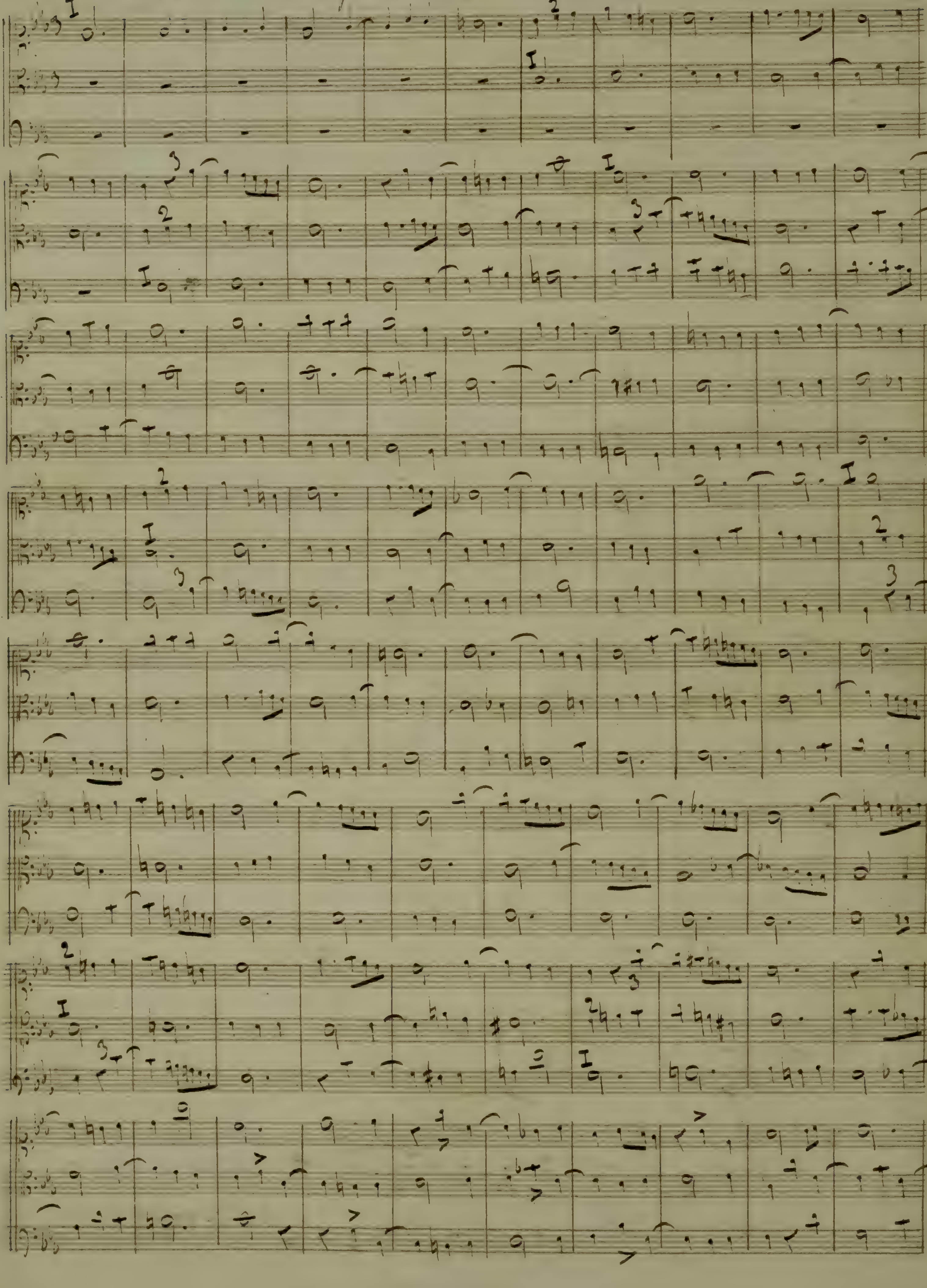
Sujet de Mattheson

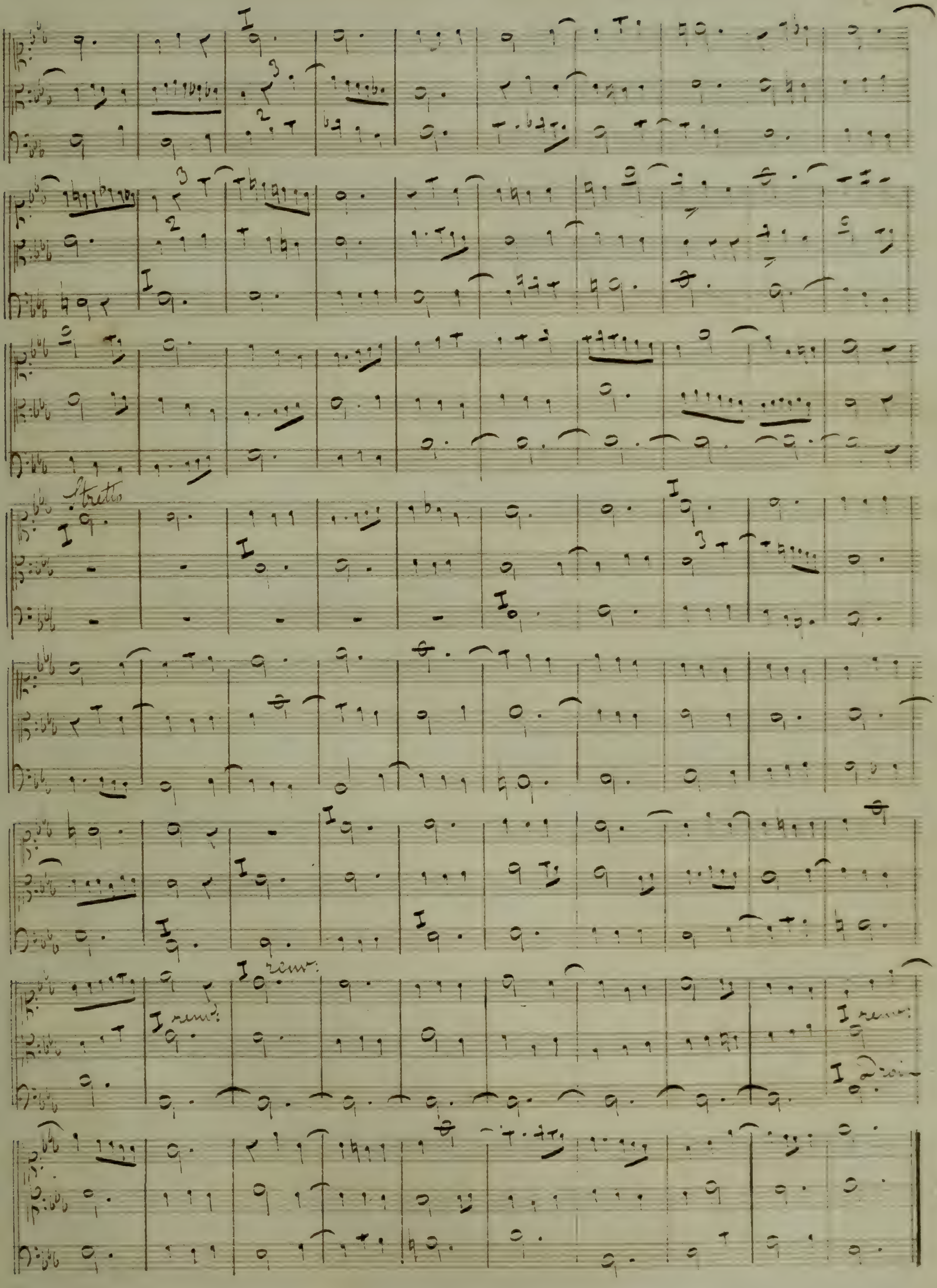
Lento



Fugue vocale à 3 parties

Sujet de Reicha




Stretto
rinv:
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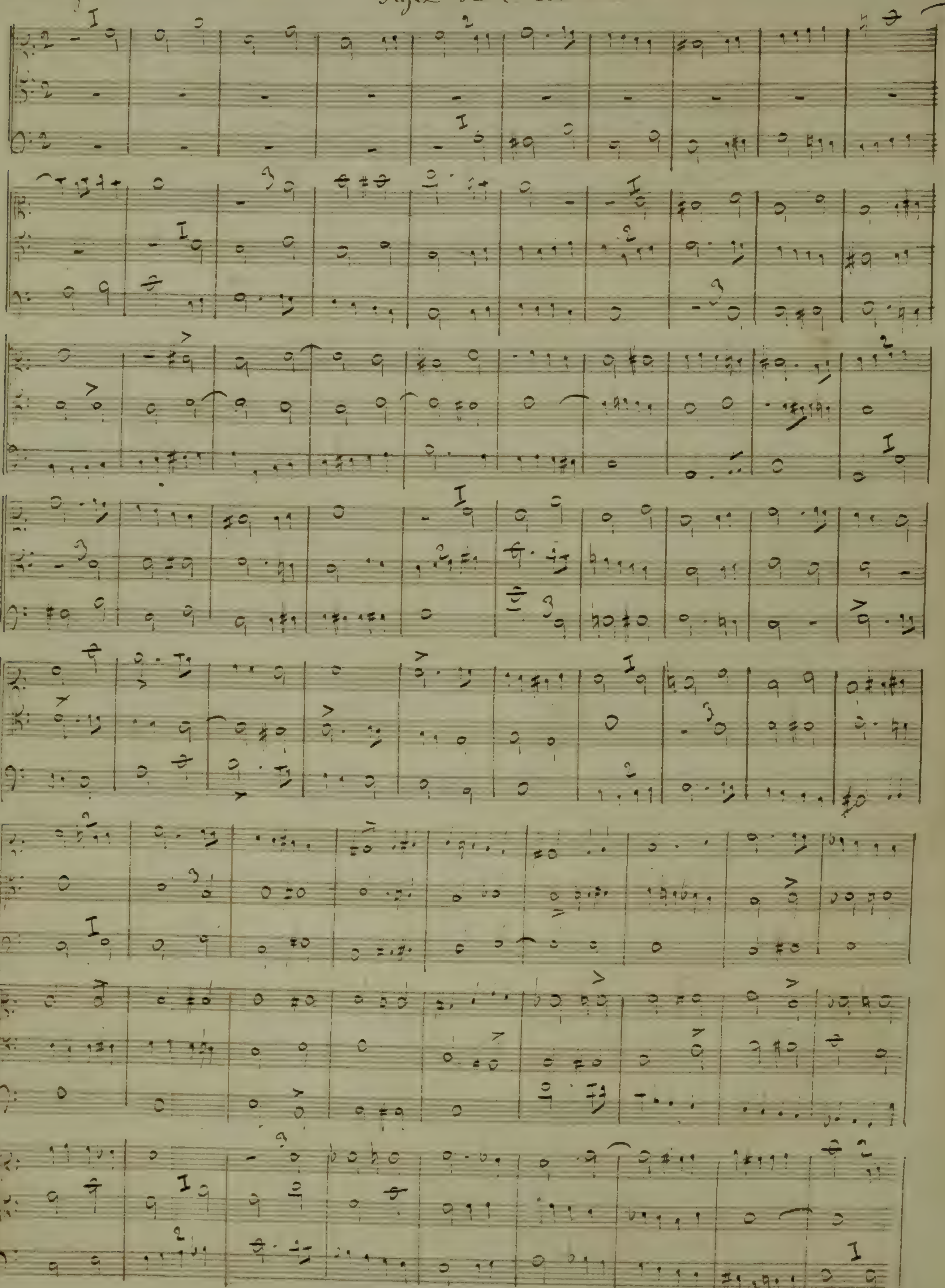
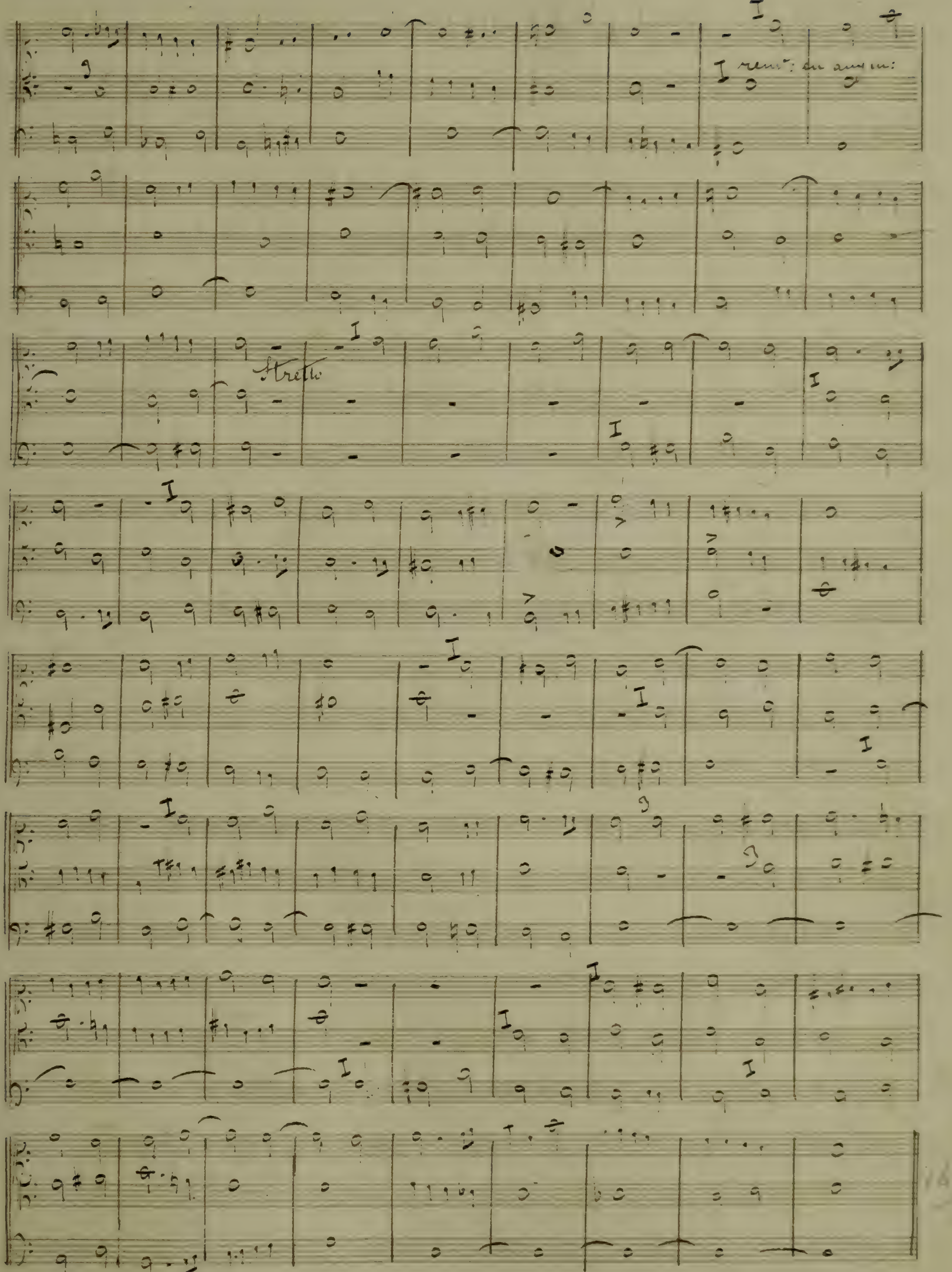
10. Allegro

Fugue vocale à 3 parties

Sujet de Reicha

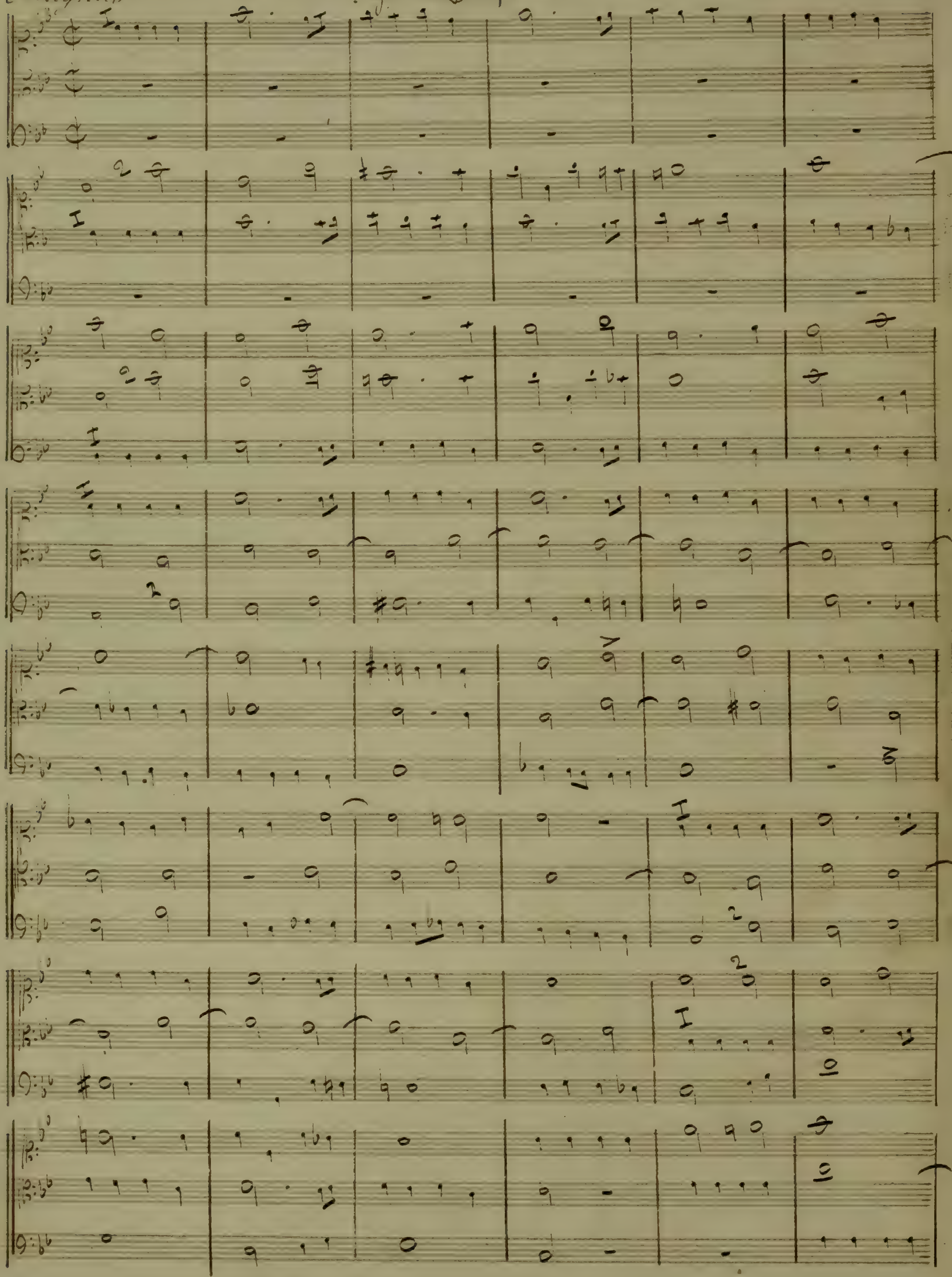


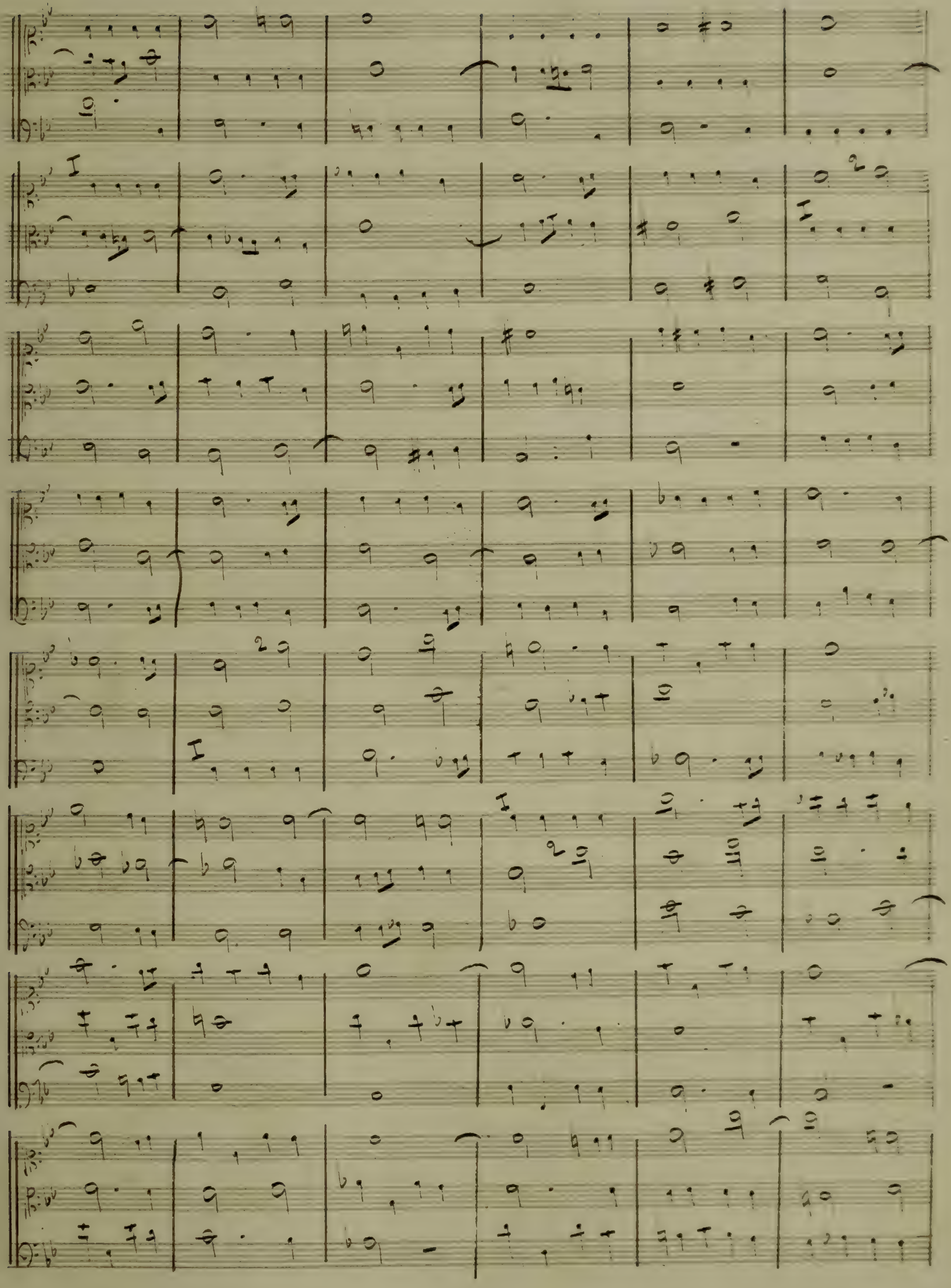

Stretto

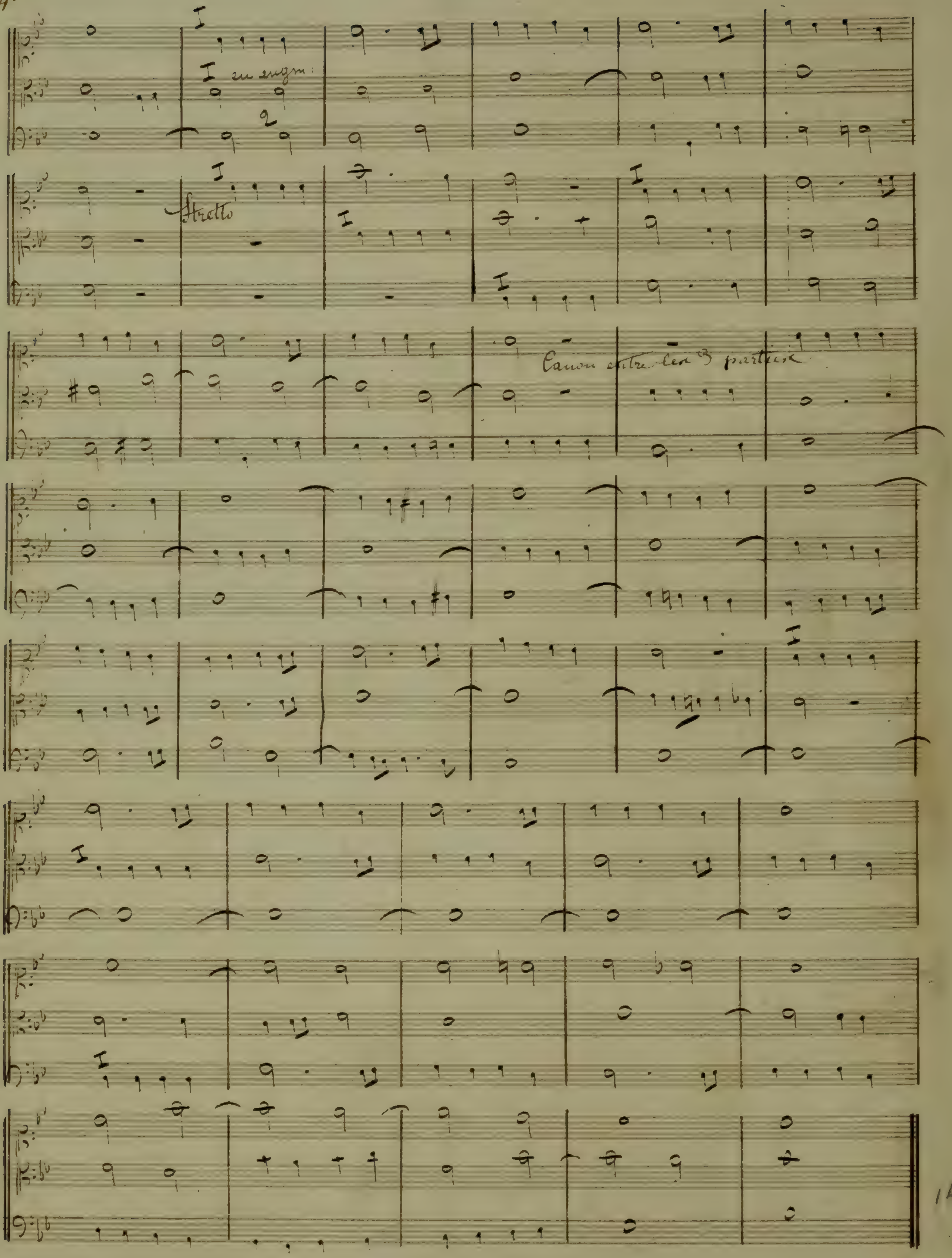
Fugue vocale à 3 Parties.

Sujet de Porpora

Allegretto





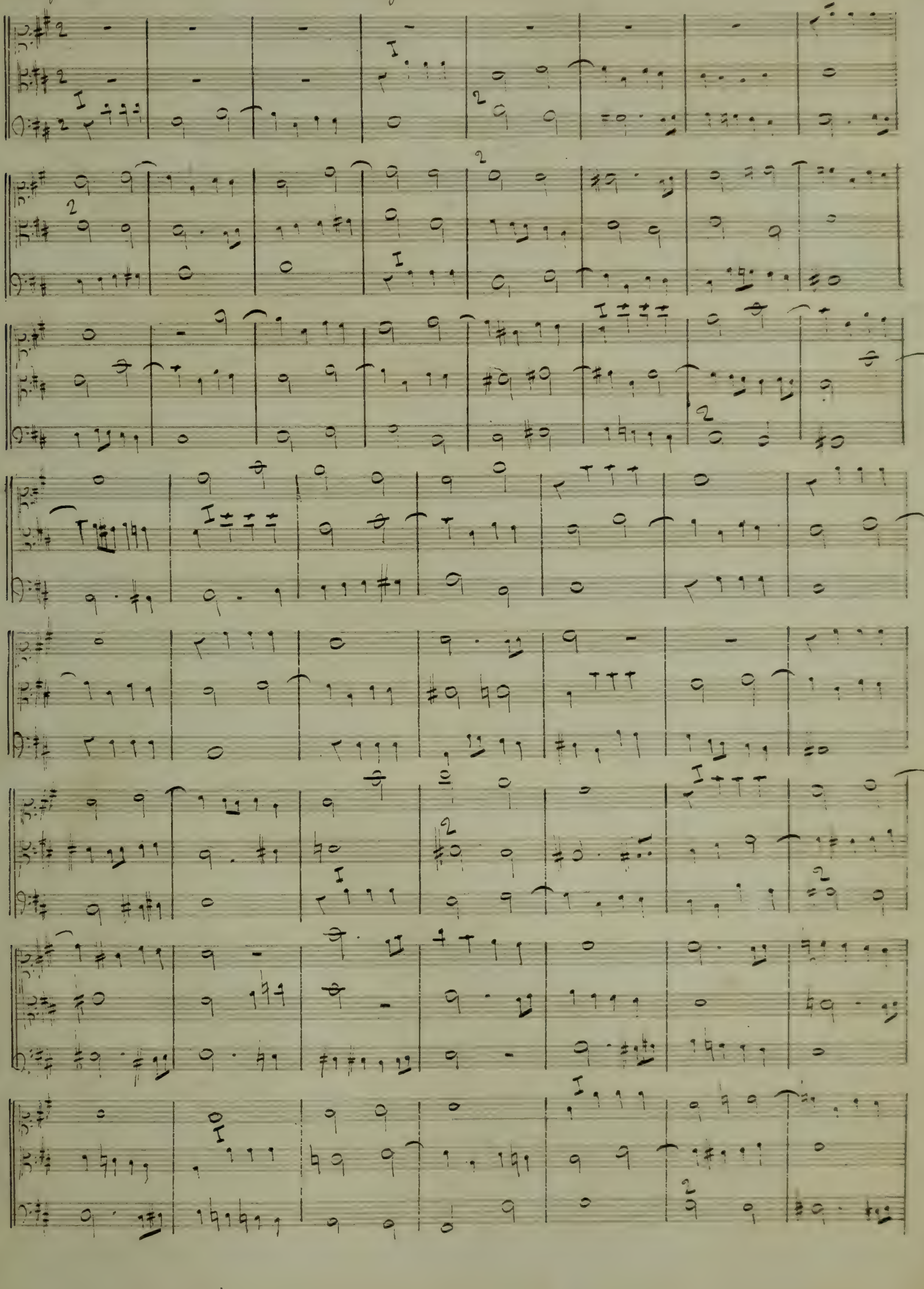


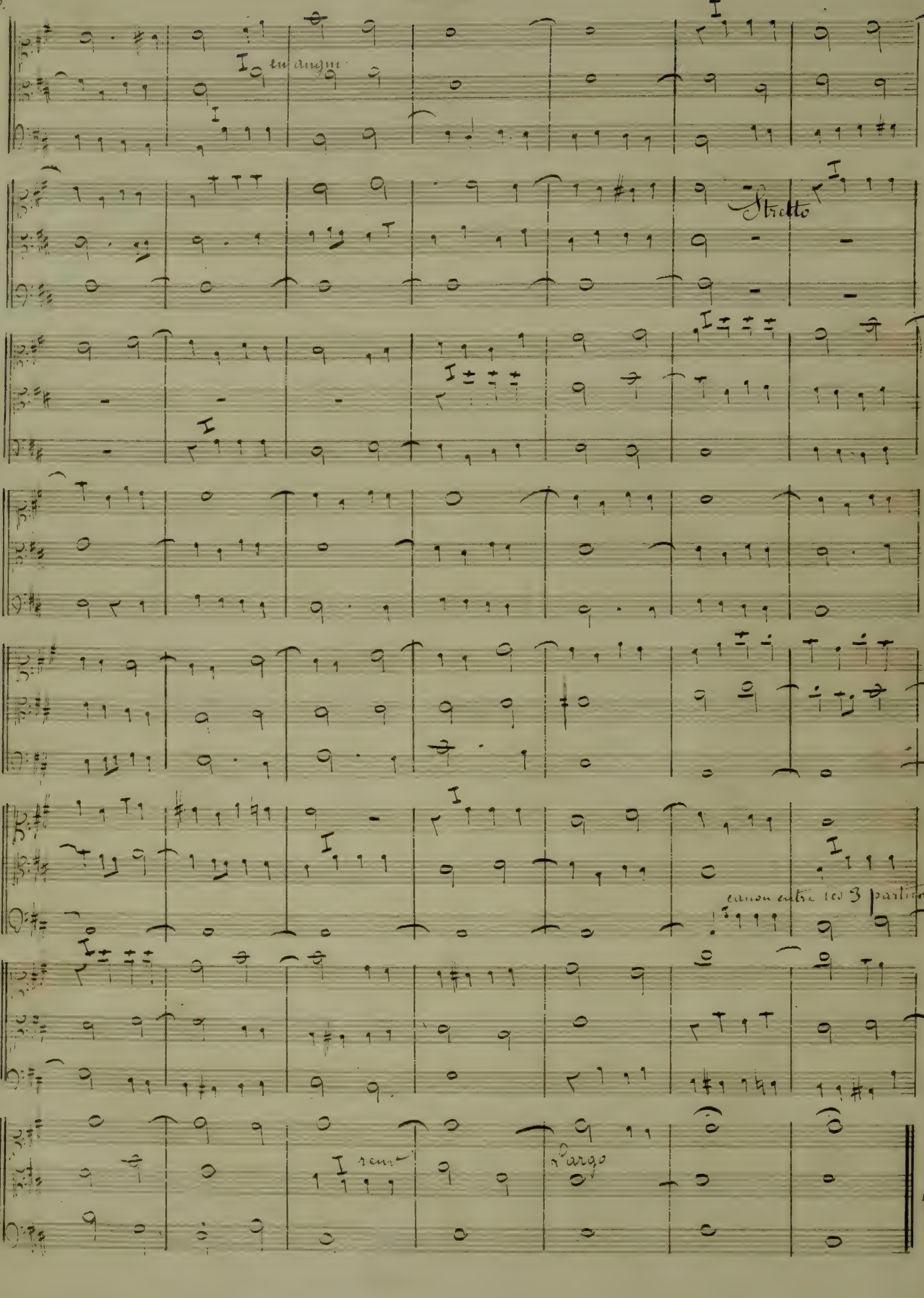
141

Fugue vocale à 3 parties

Sujet de Bach.

Allegro



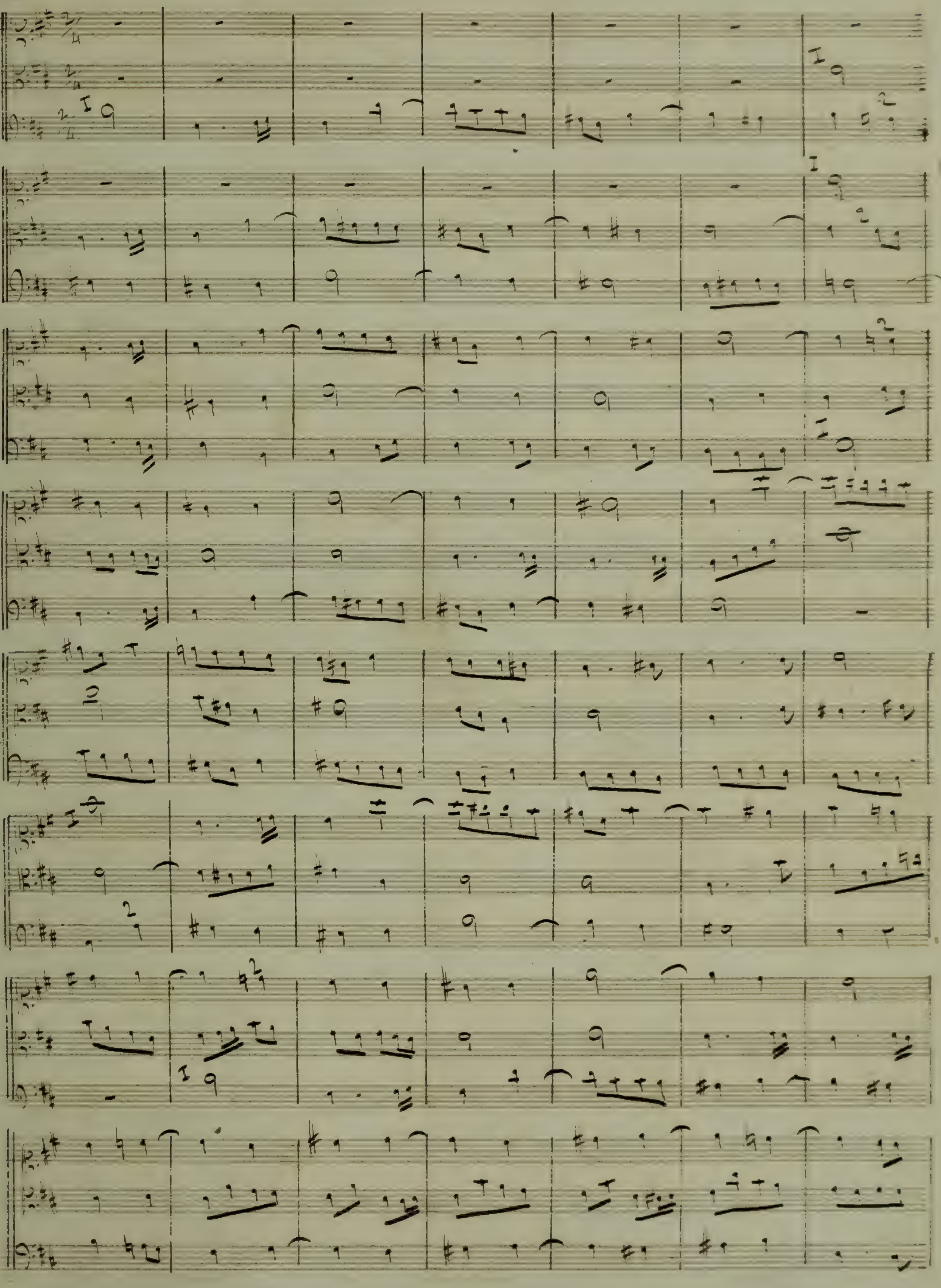


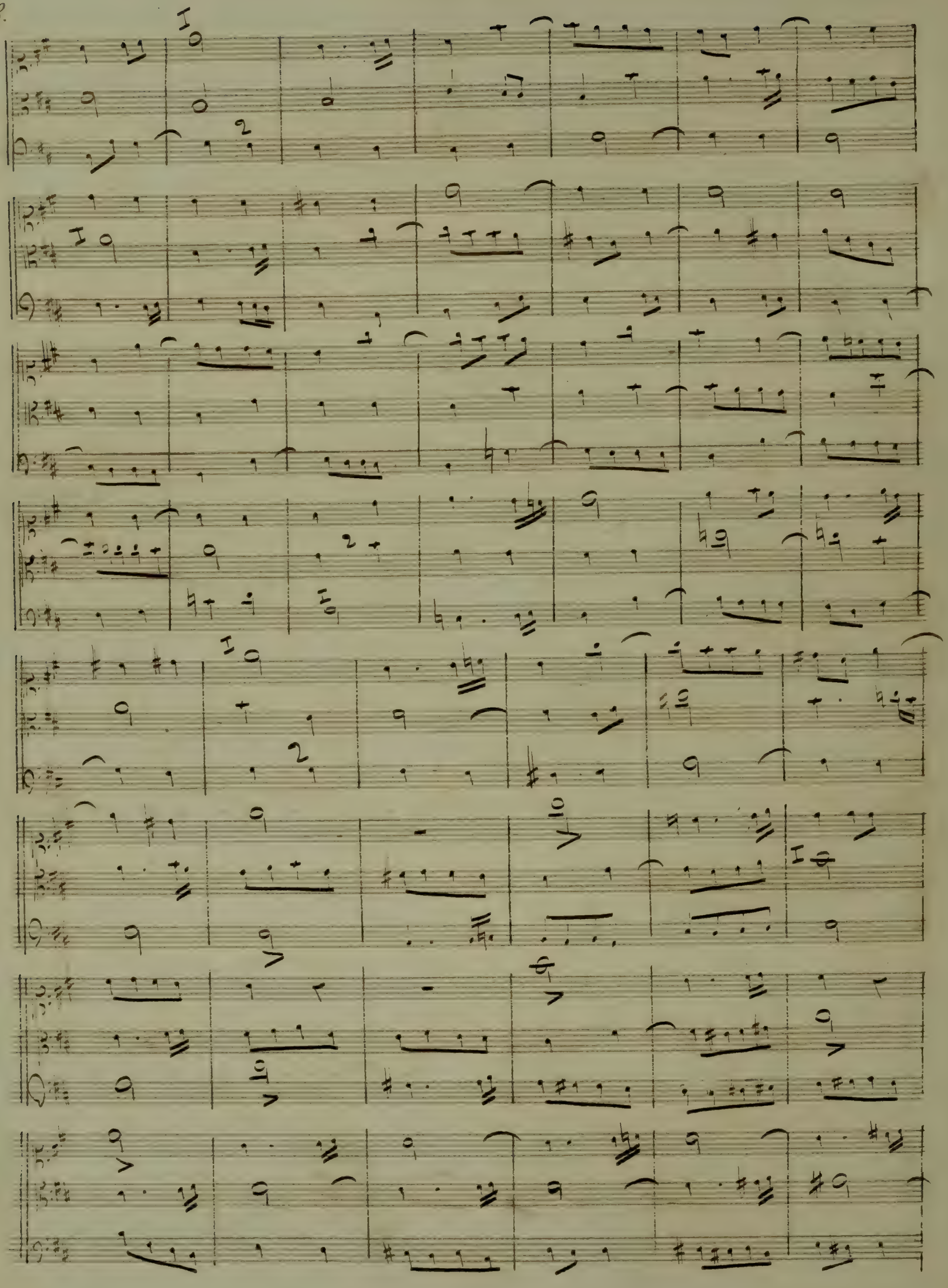
115

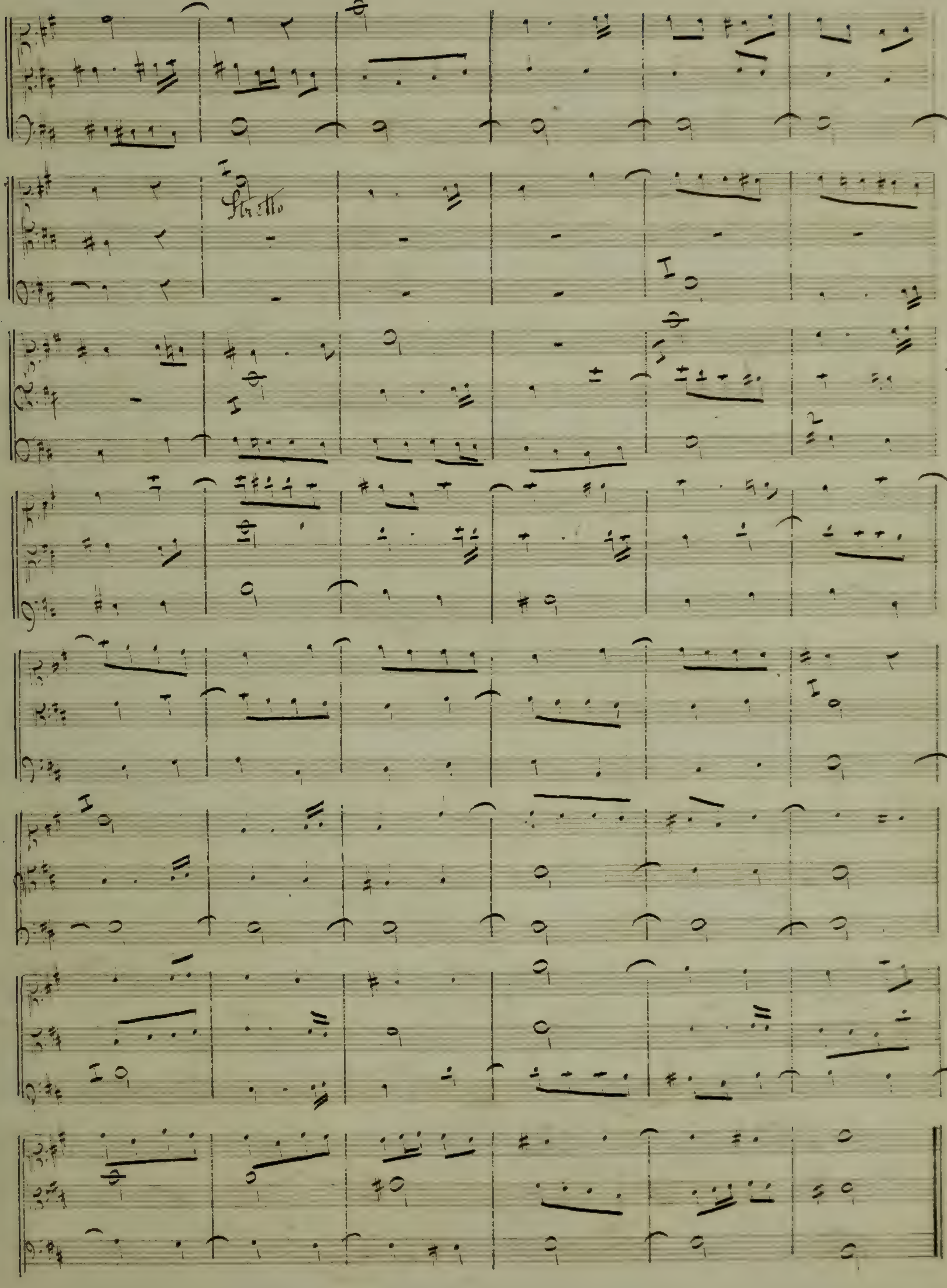
Fugue vocale à 3 parties

Sujet de Händel

Moderato





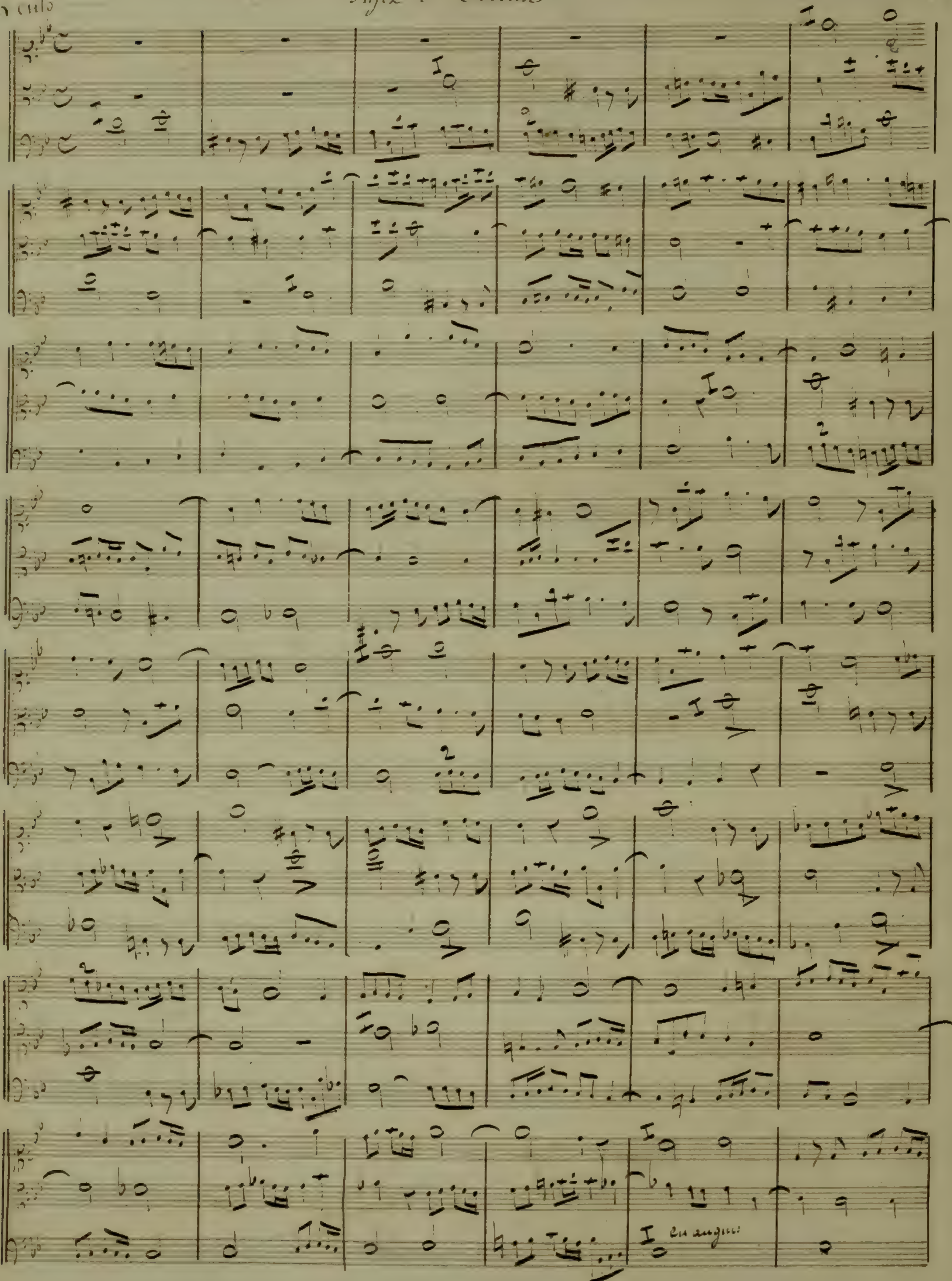

Stretto

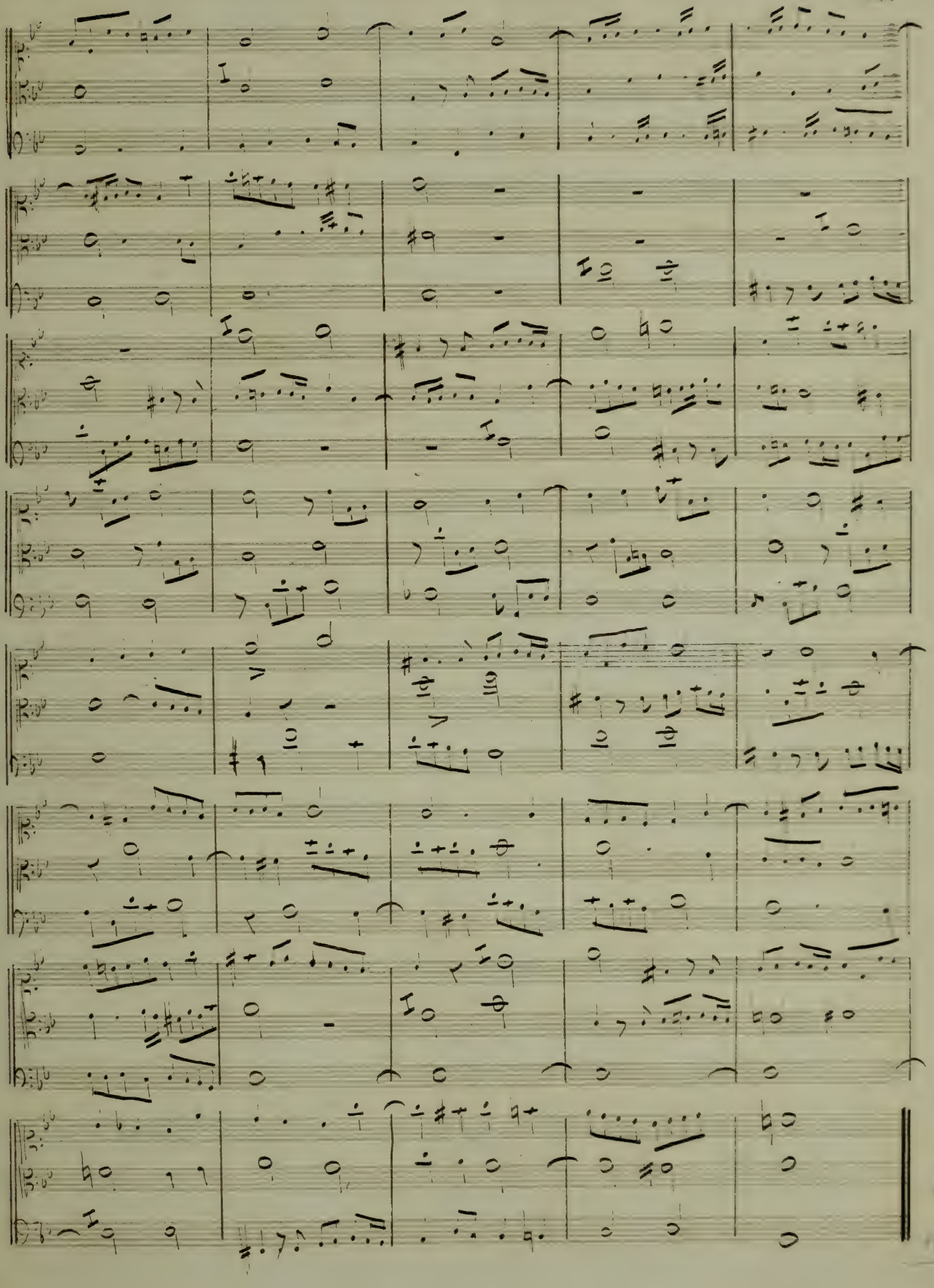
20.

Fugue vocali à 3 parties

Sujet d'Eberlin

Lento

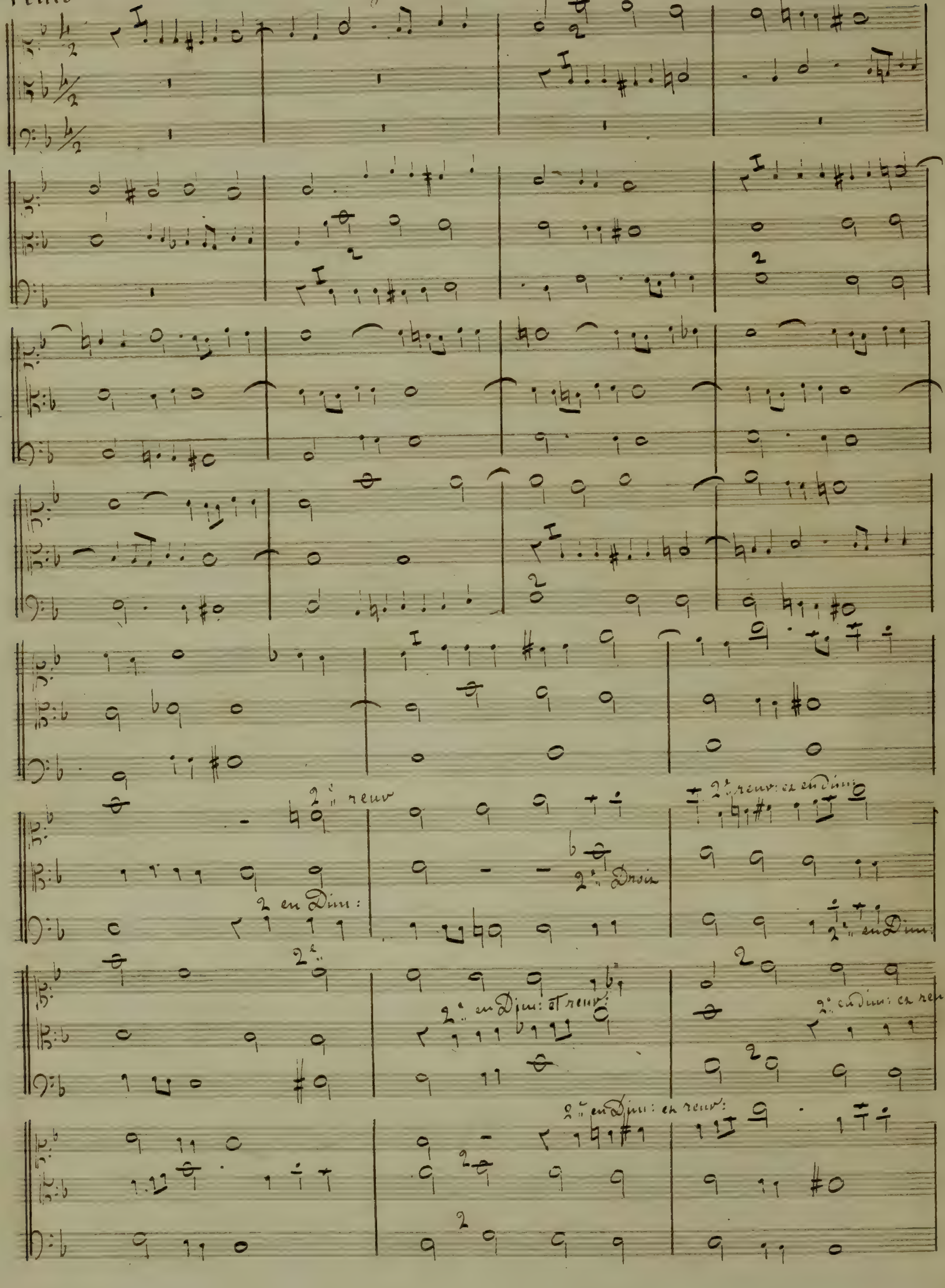


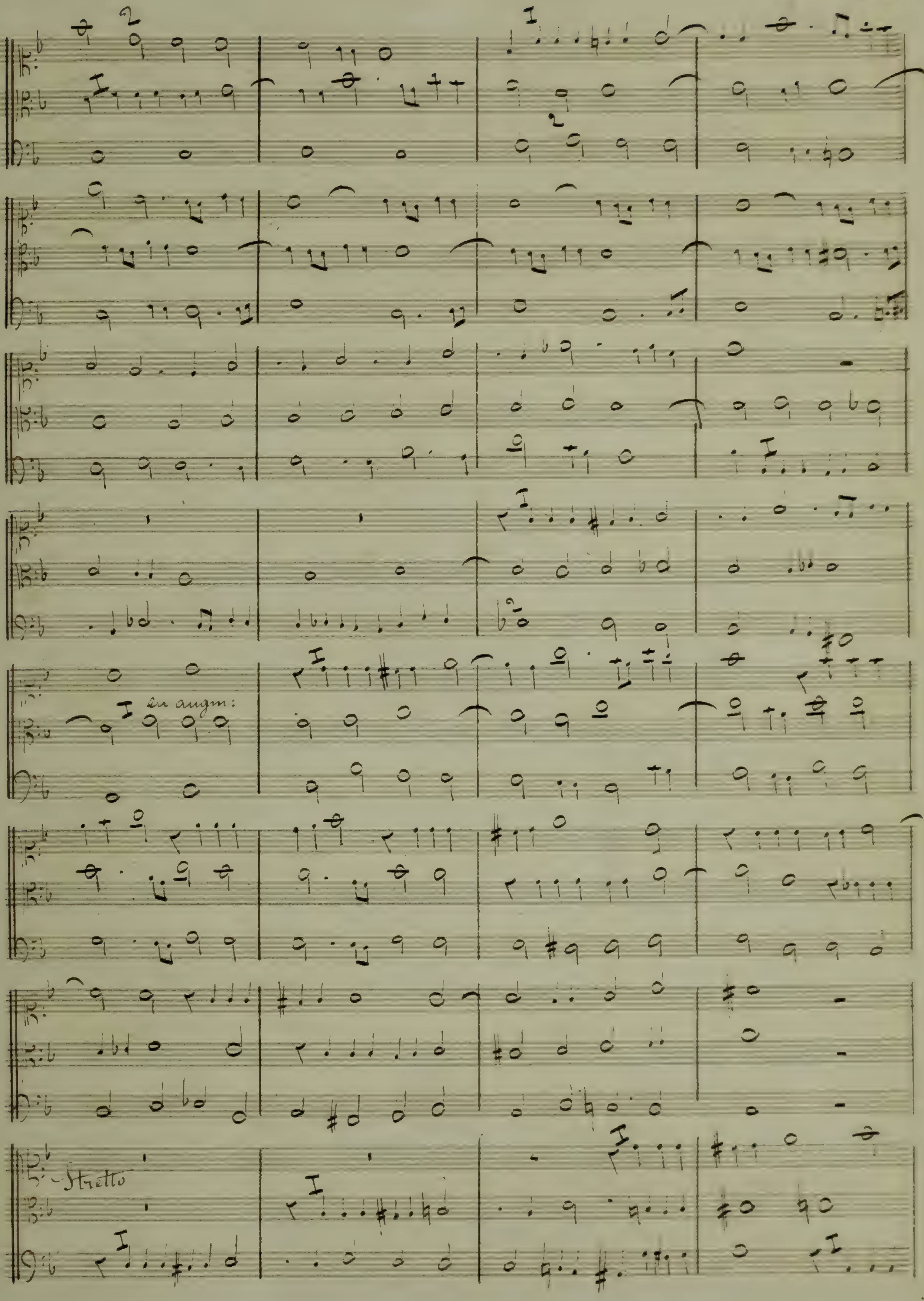


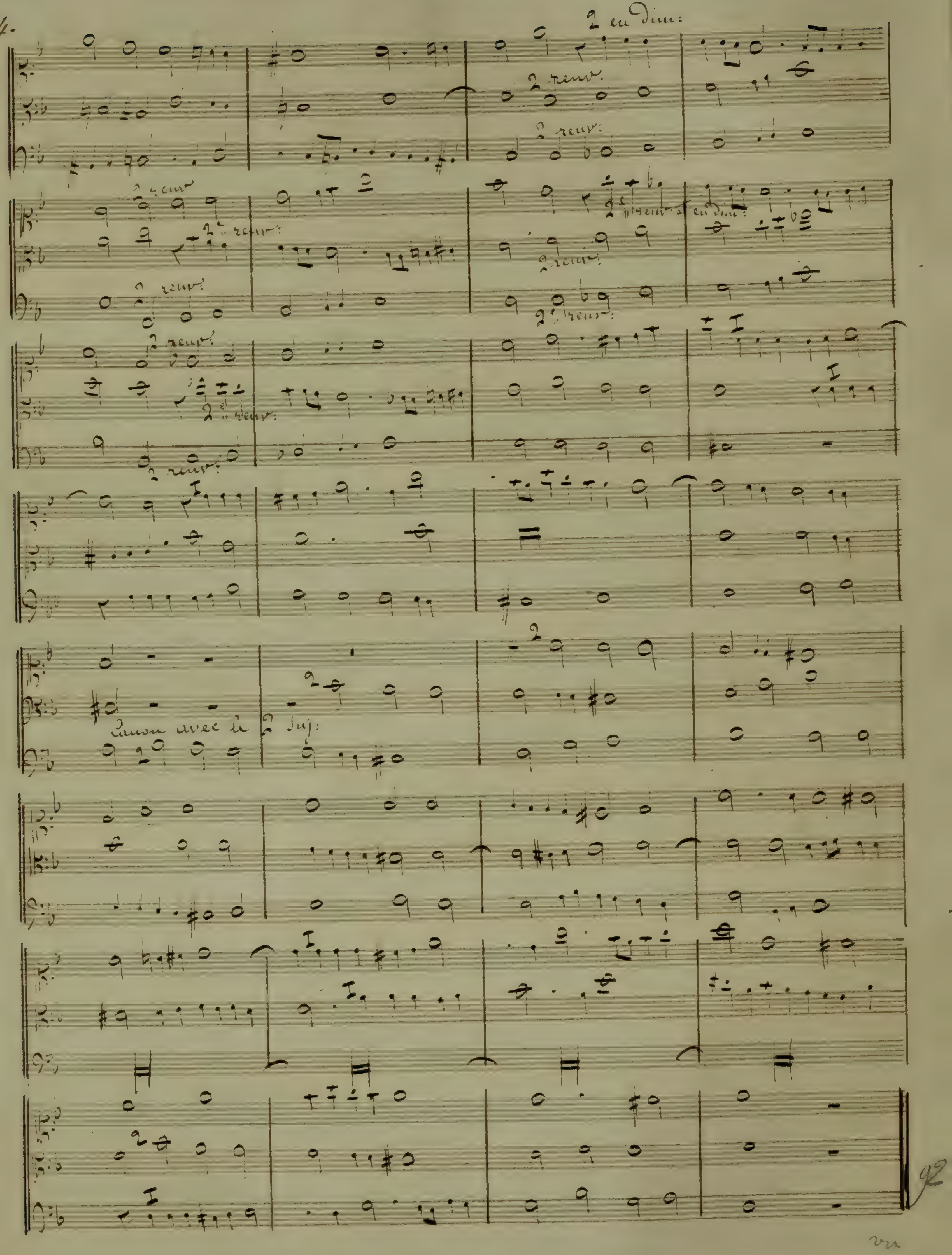
22. # Fugue vocale à 3 parties.

Sujet de Bach.

Lento




en augm:
Stretto


2 en dim:
2 renv:
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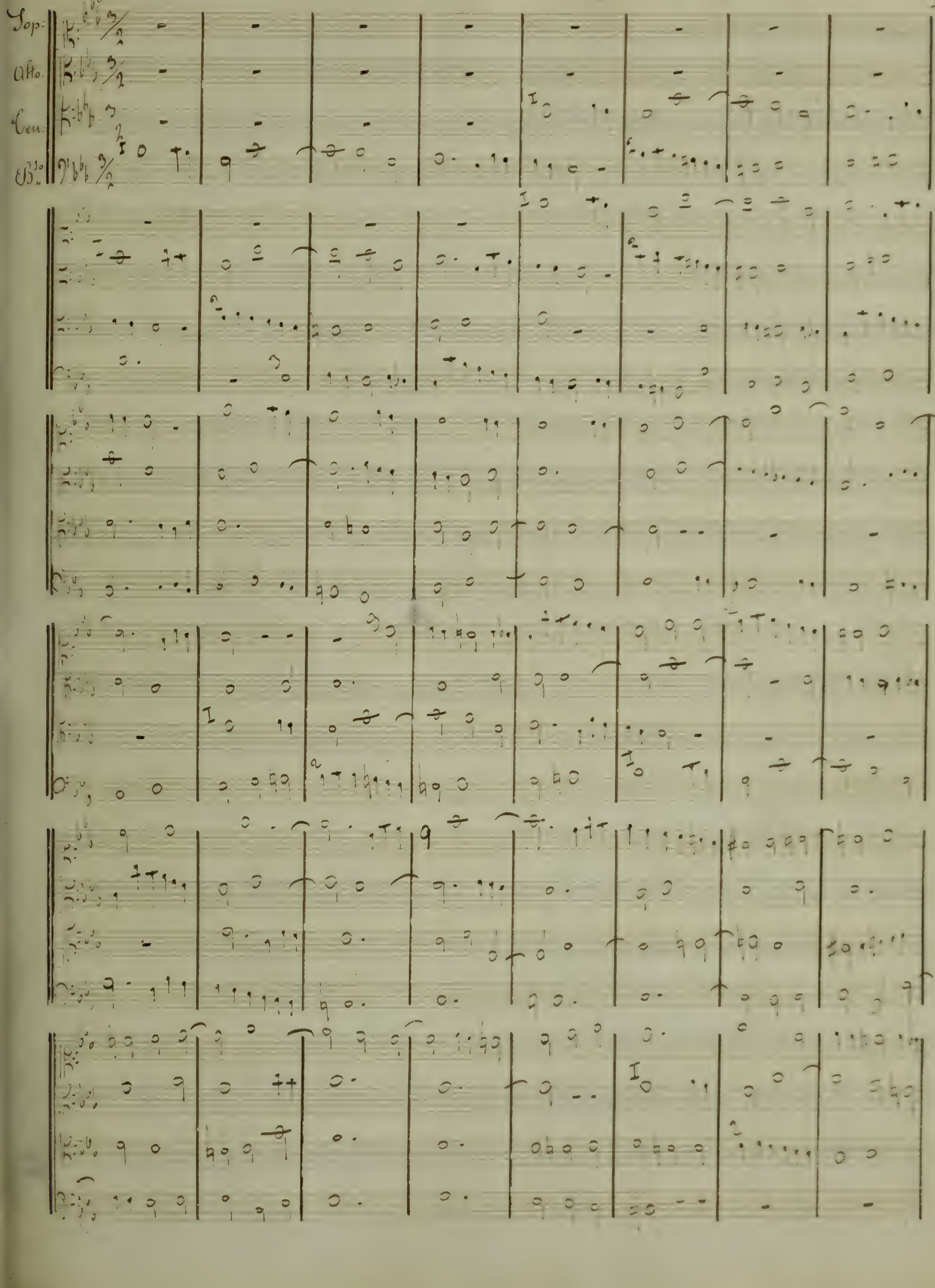
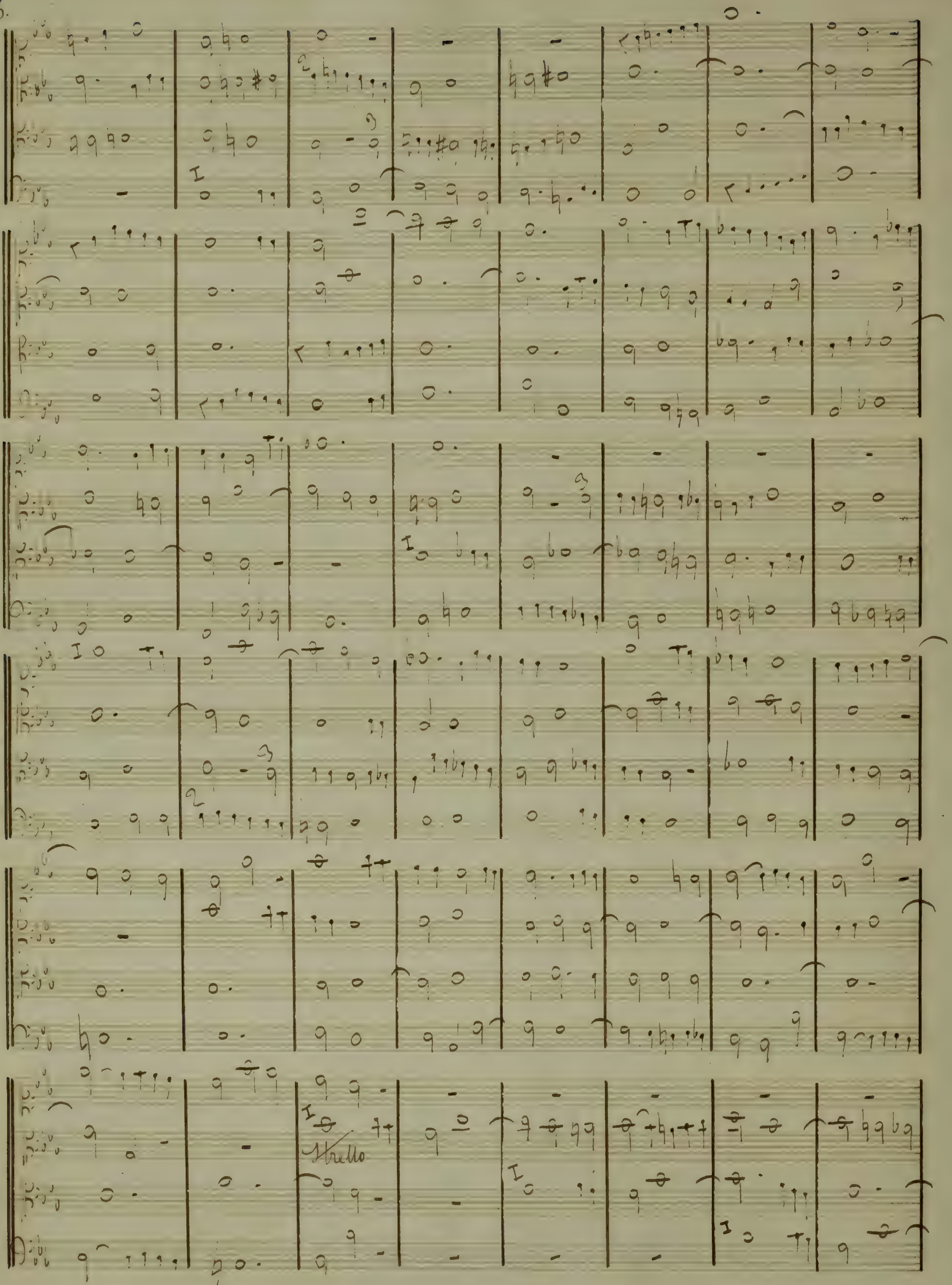
2 renv:
2 renv:
2 renv:
Canon avec le 2 Sup:

Allegretto — Fugue vocale à 4 parties, Sujet de M.r Berton.

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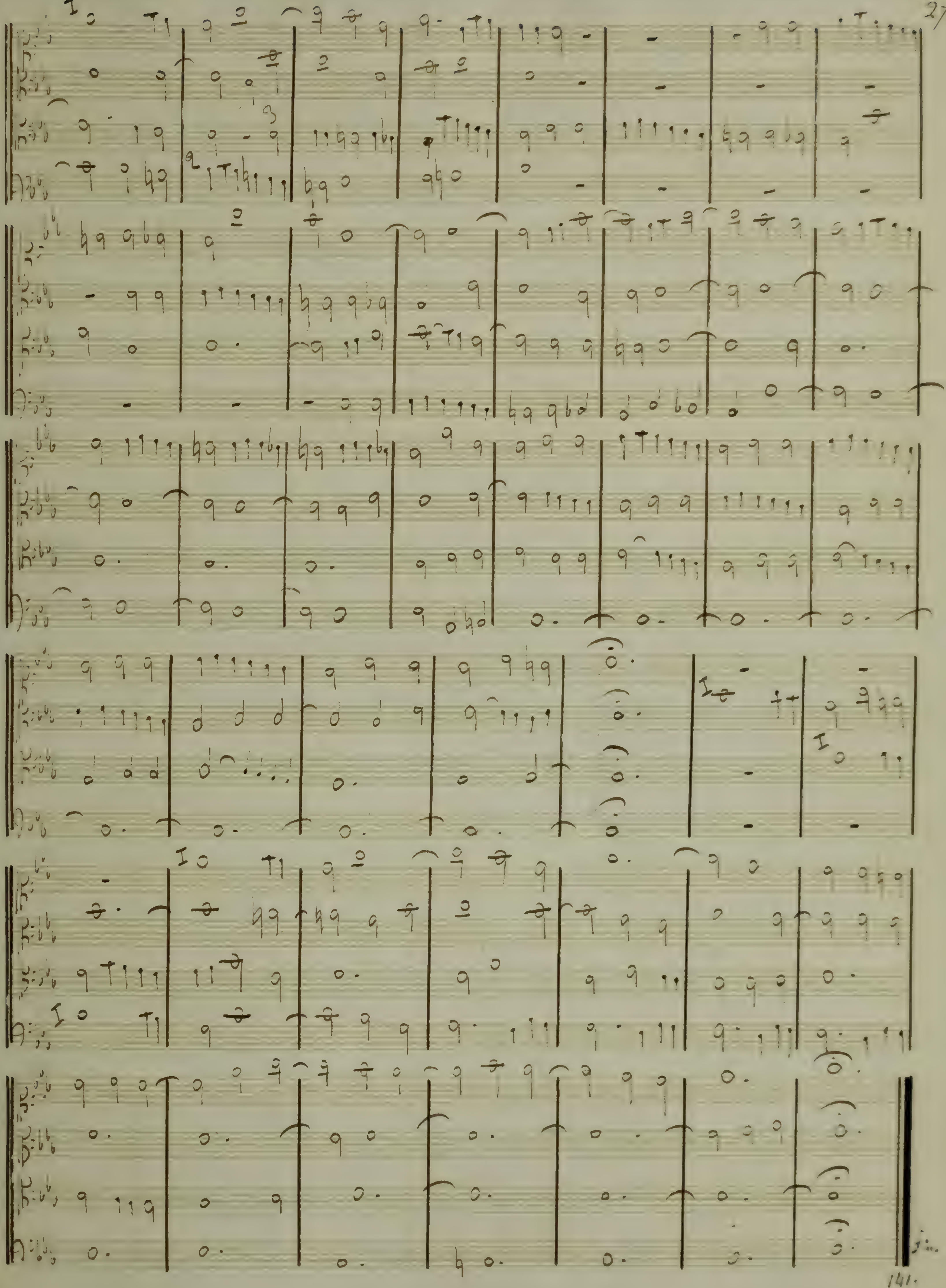
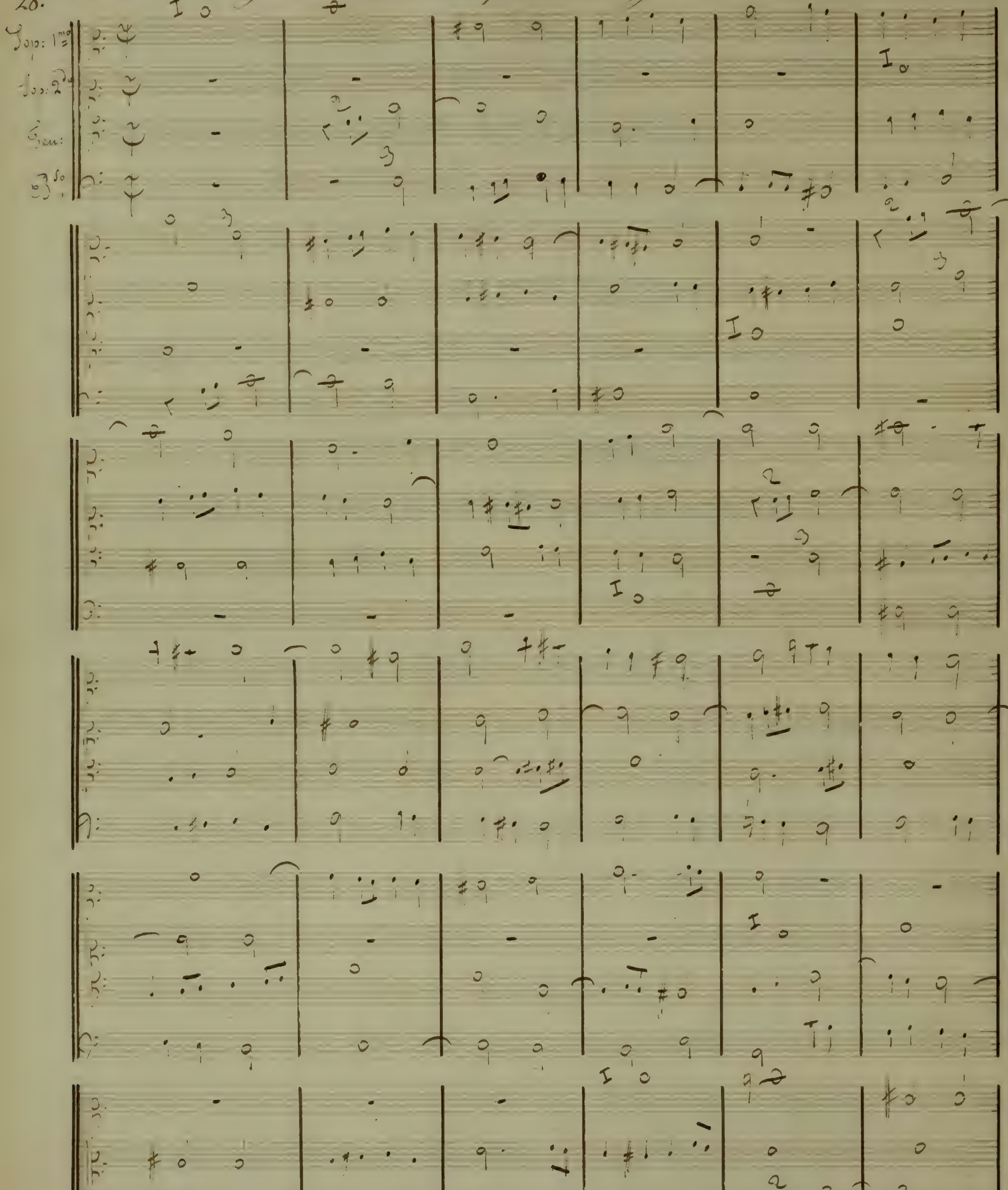
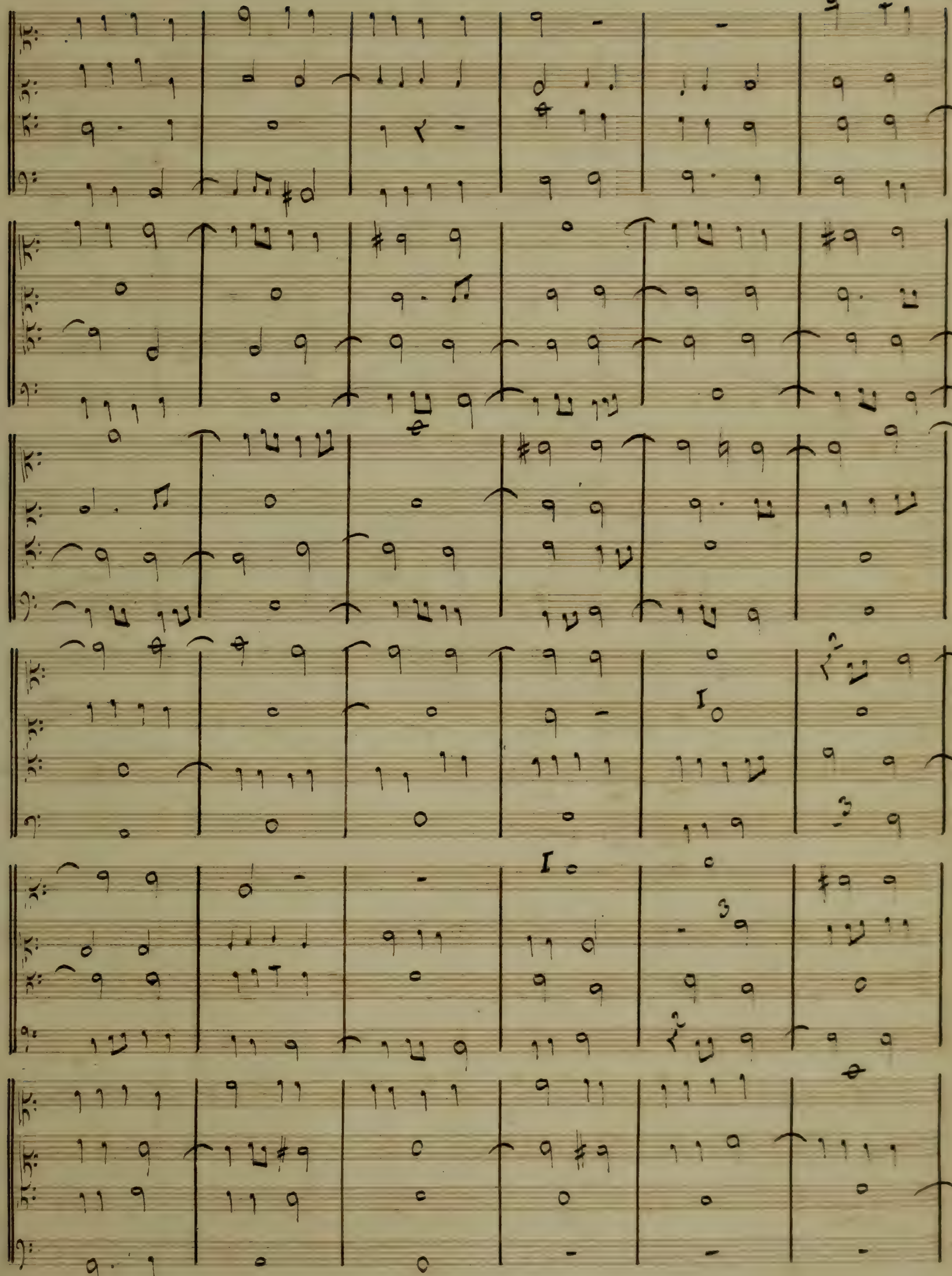
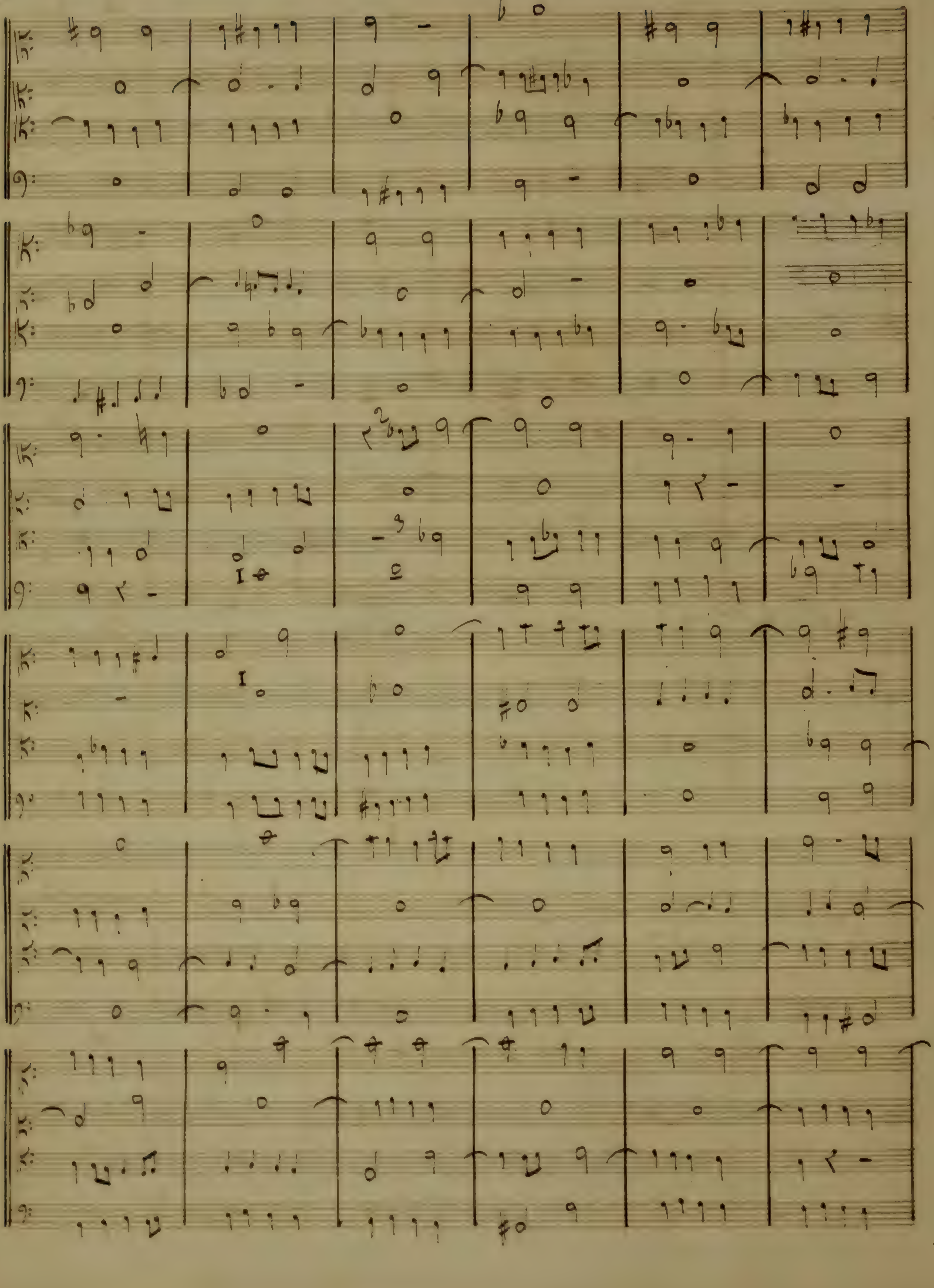
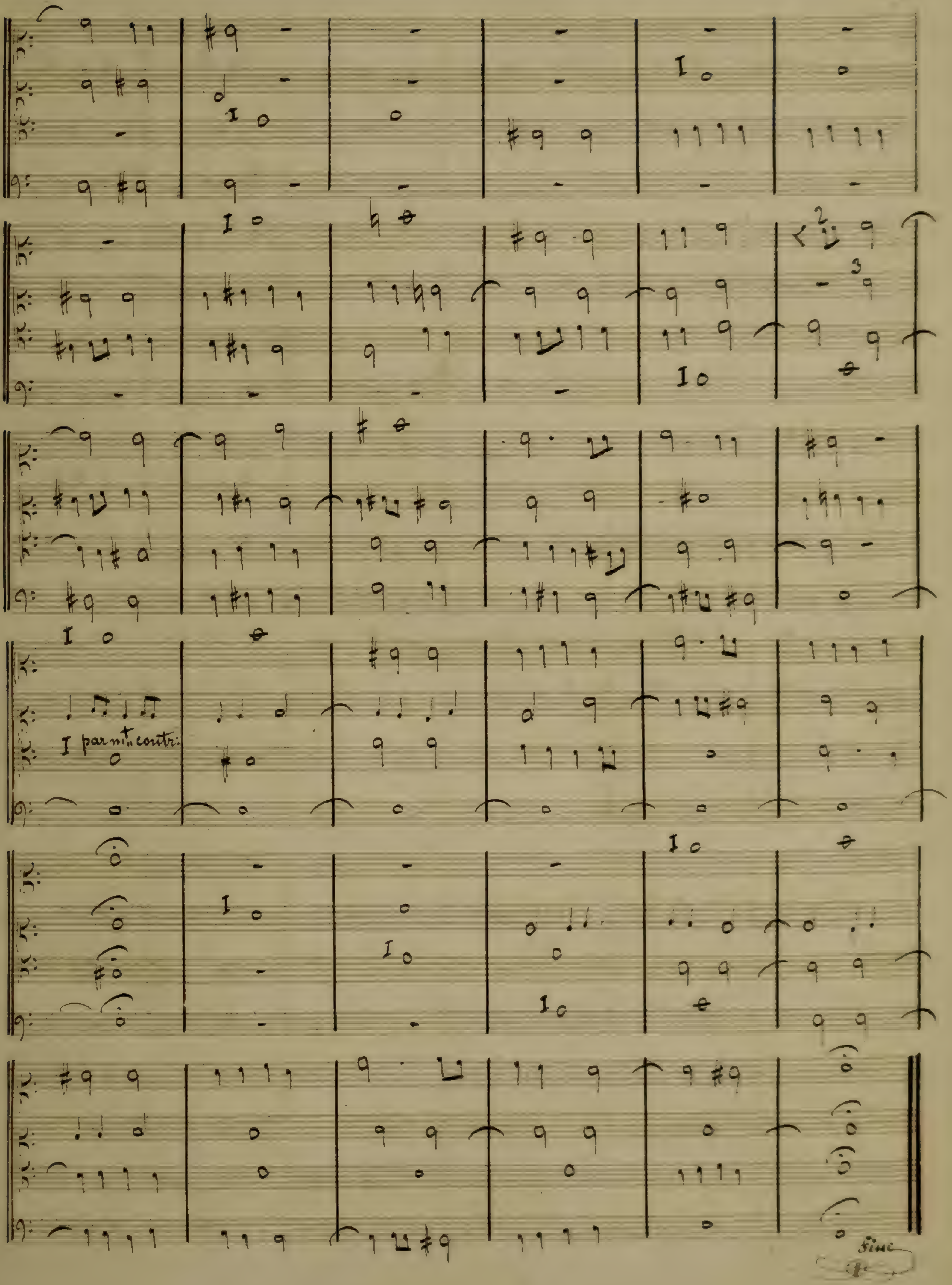

fin.

Alla Breve Fugue vocale à 4 parties; sujet de Mr Berton.







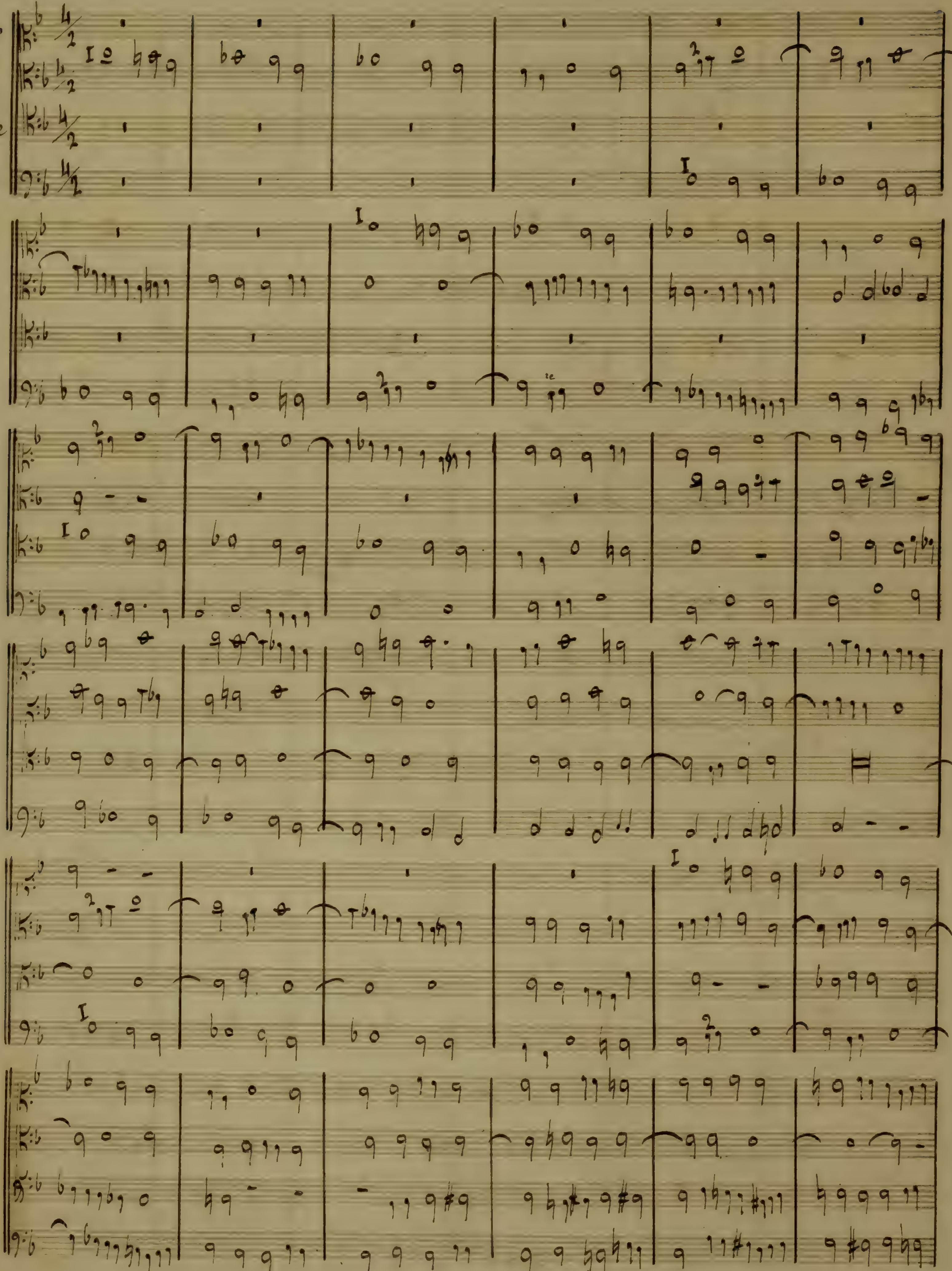

Fine

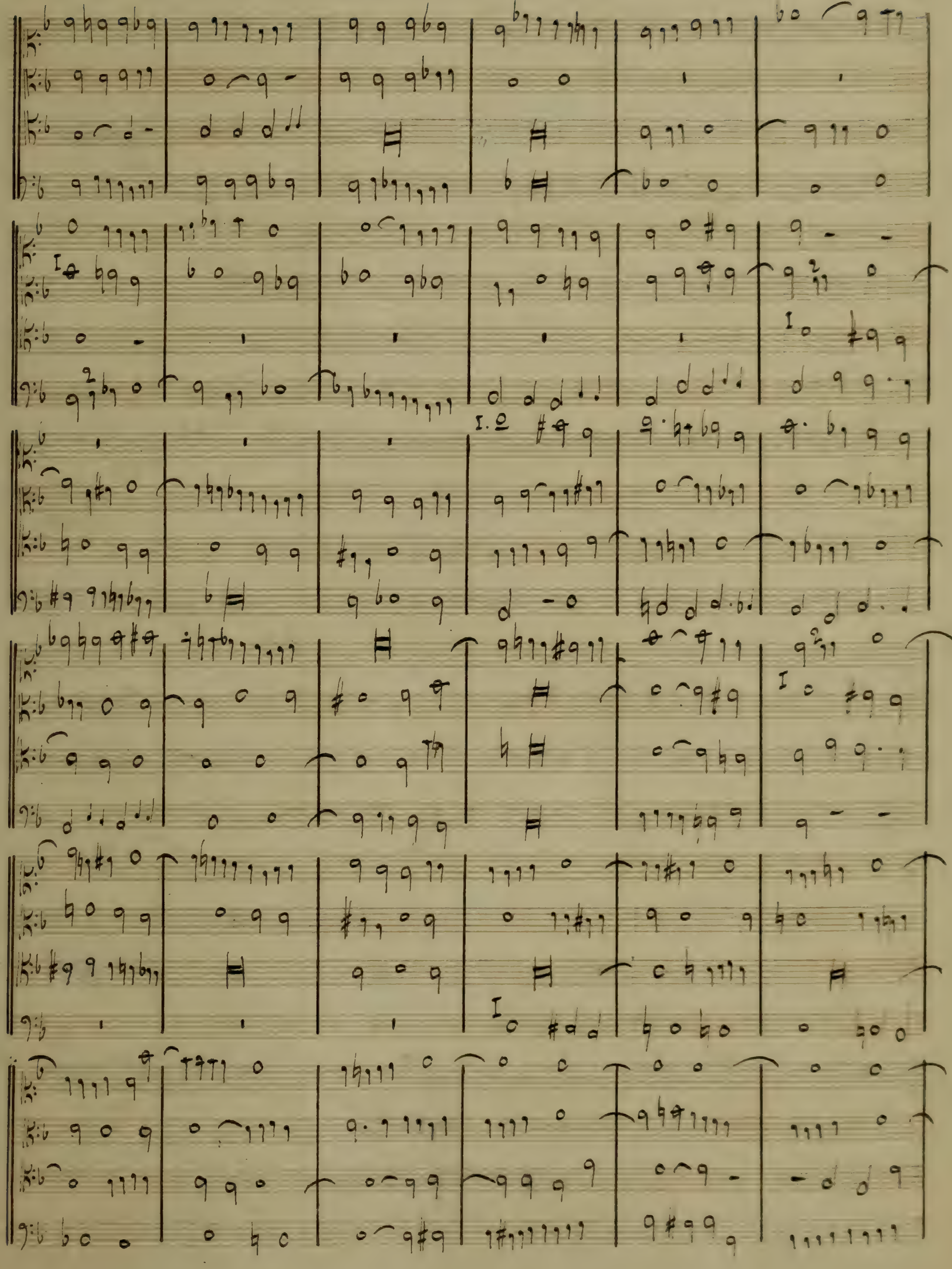
32. Alla breve.

Fugue vocale à 4 Parties

Sujet de Mr. Berton.

Soprano
Alto
Tenore
Basso

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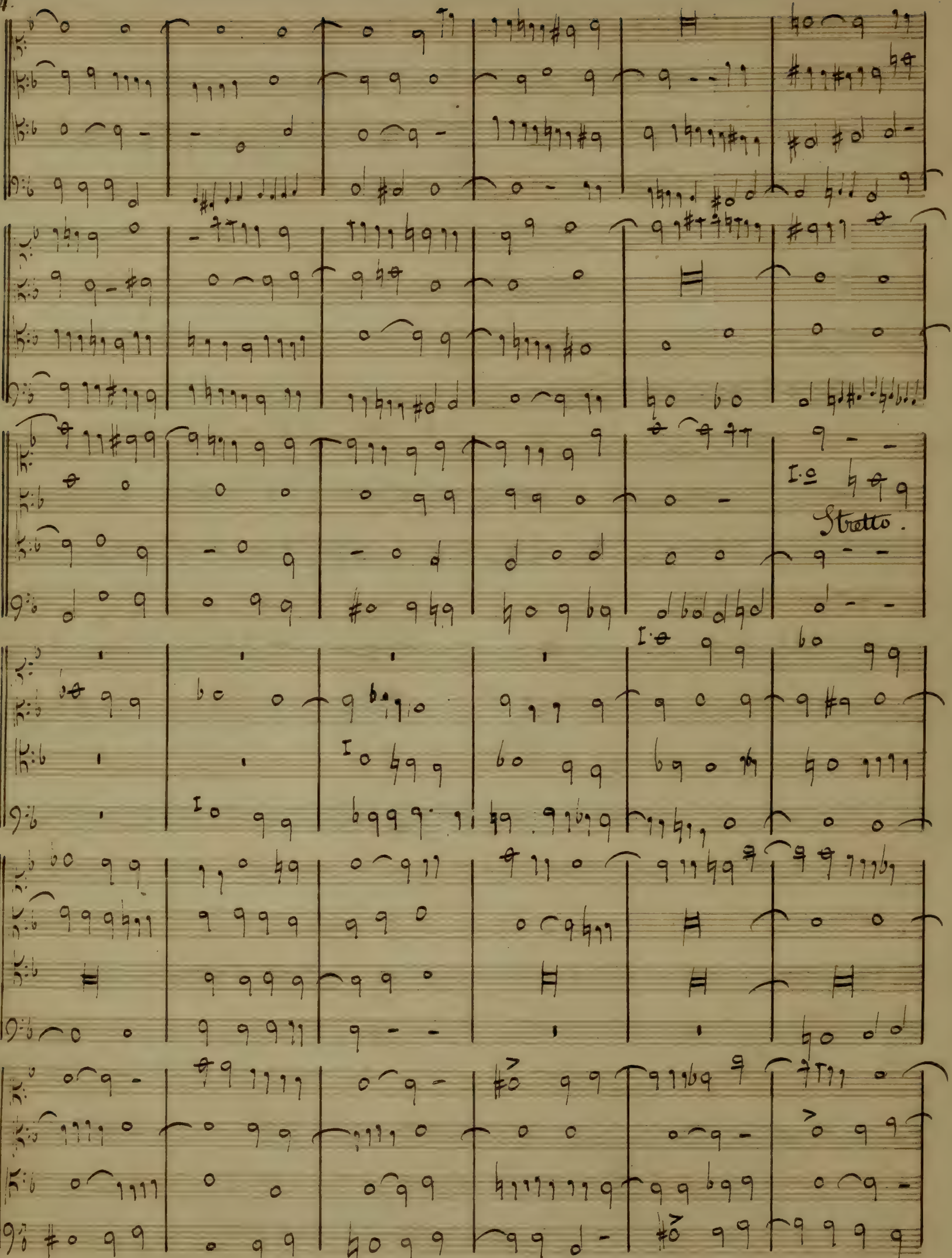
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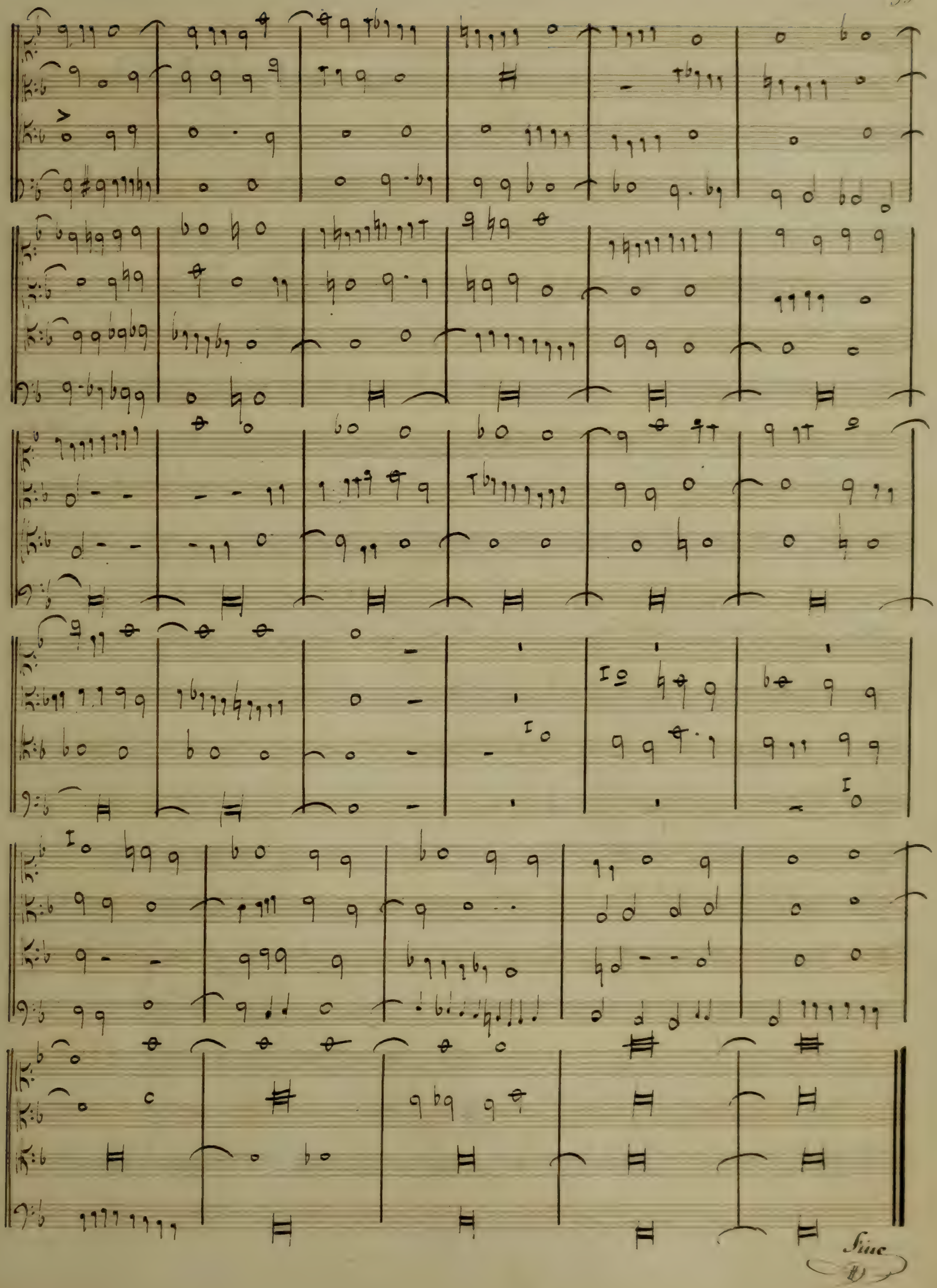
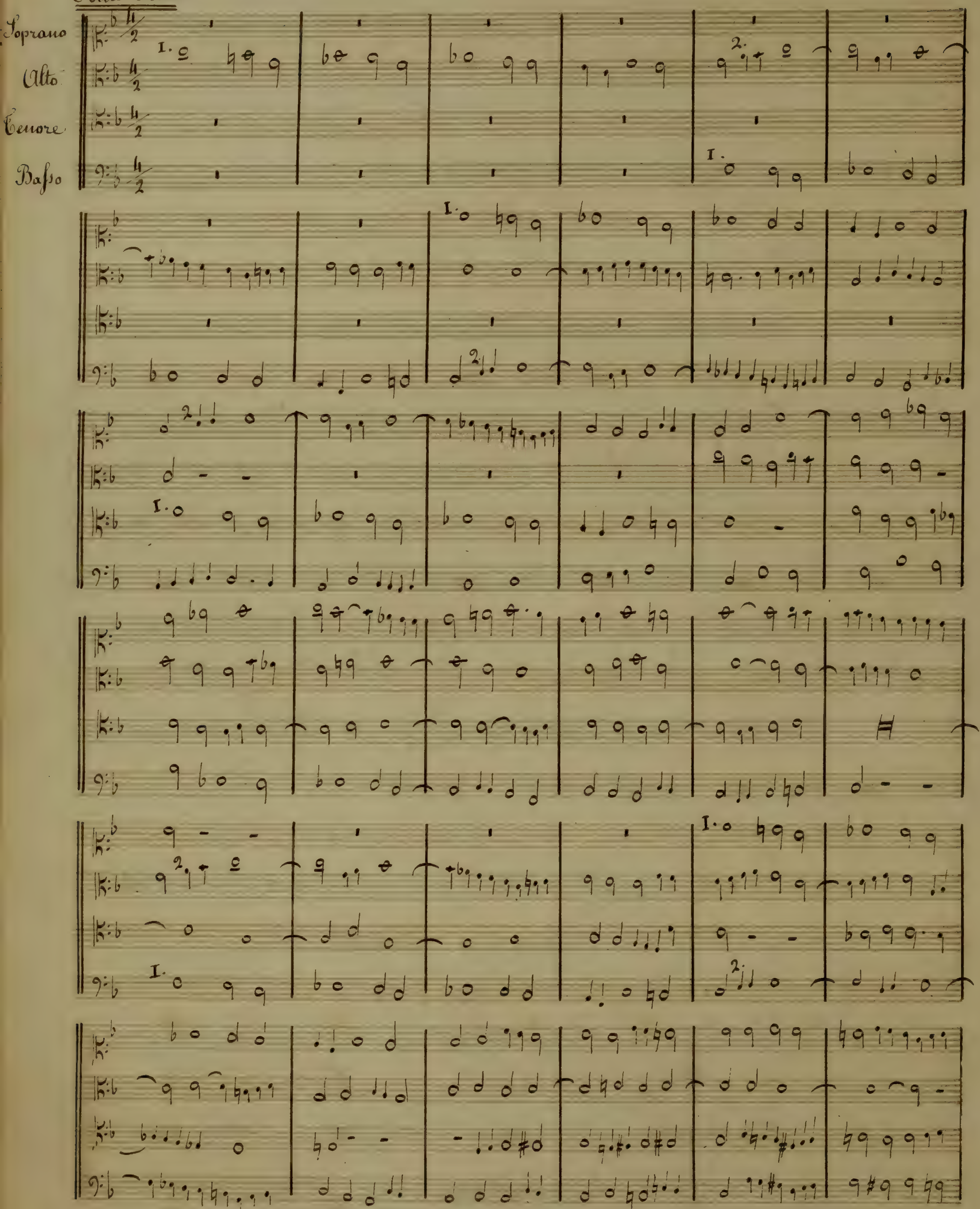
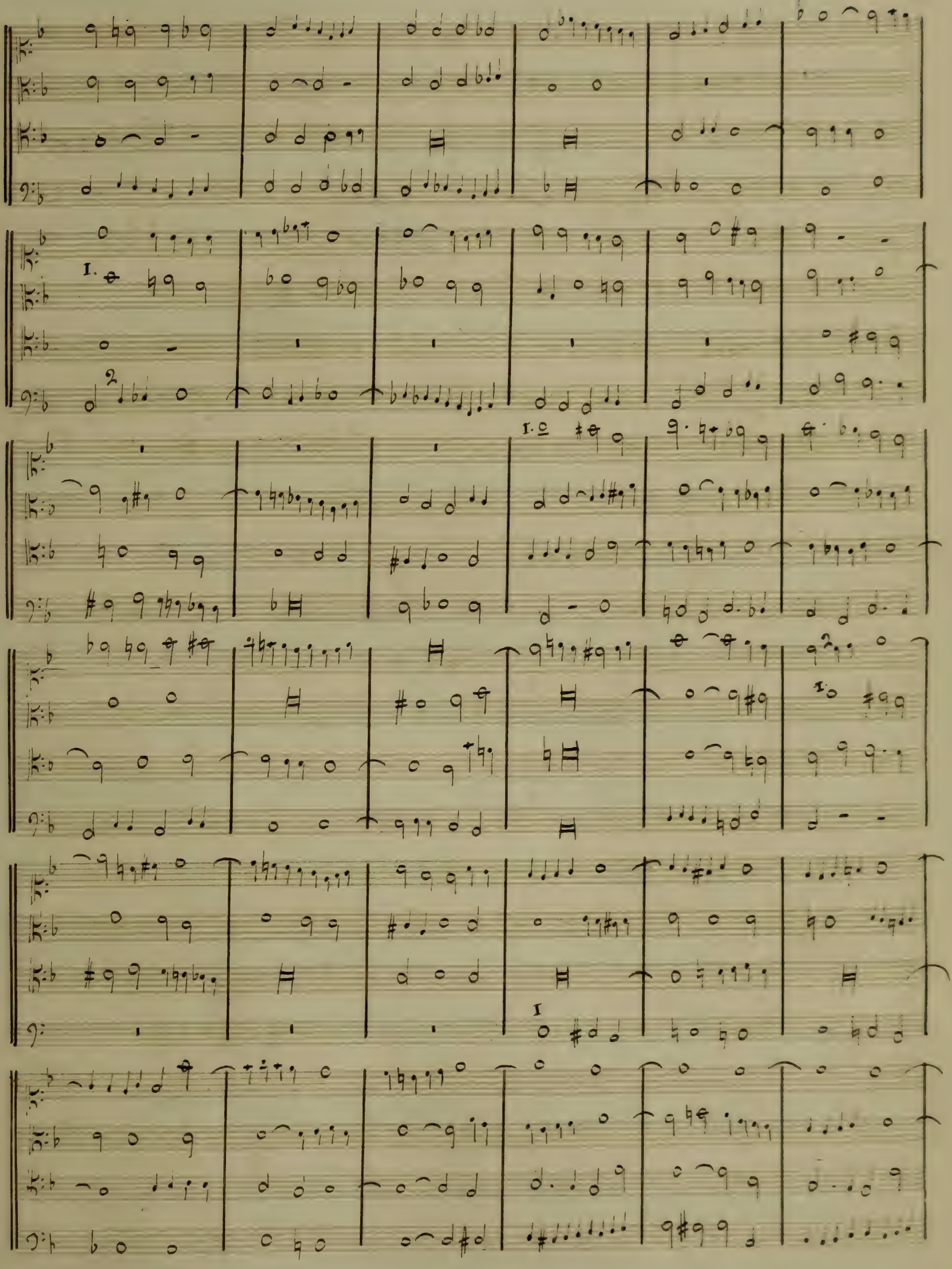
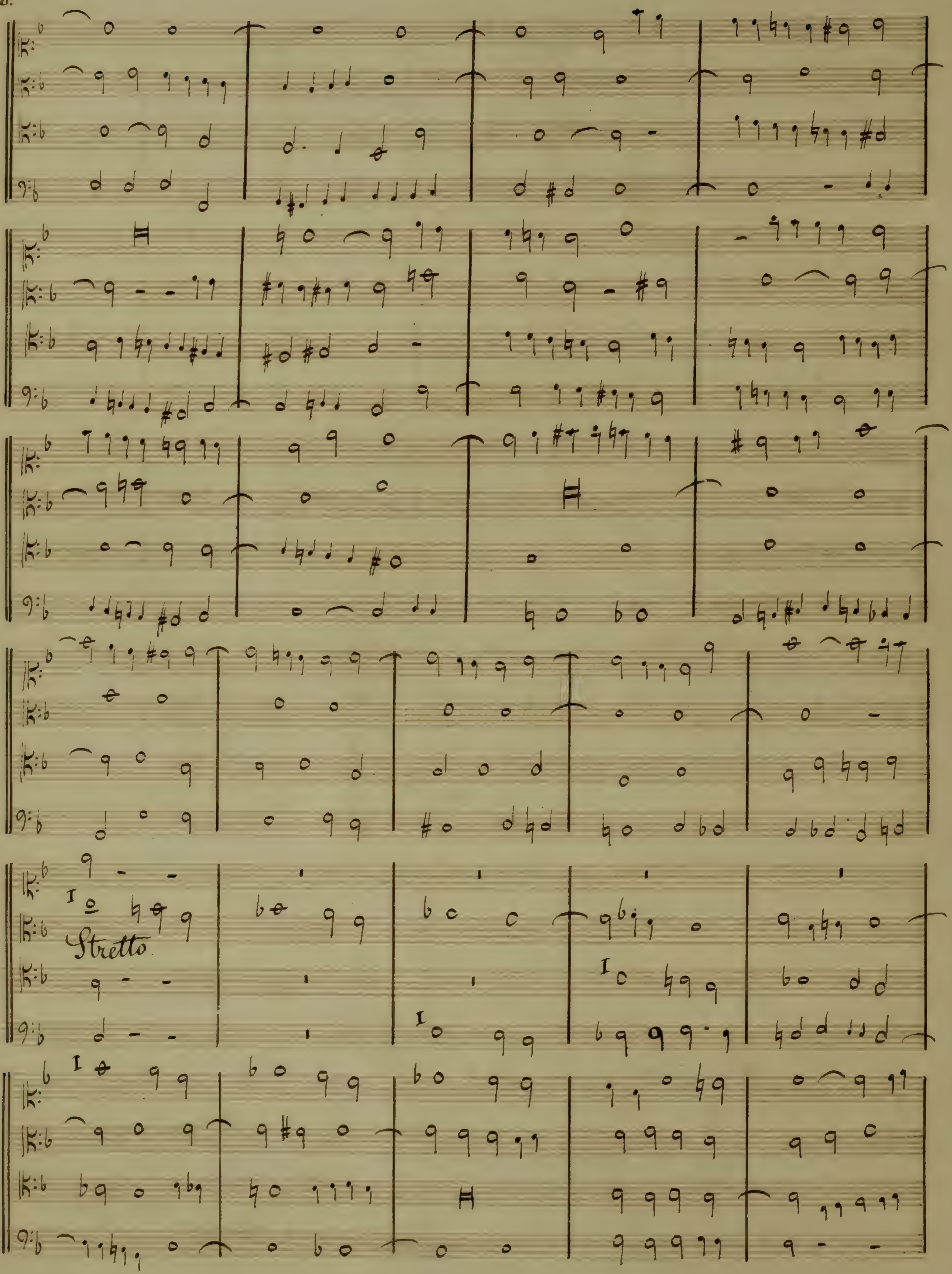

Fine

Fugue vocale à 4 Parties Sujet de Mr. Berton.

Alla breve.



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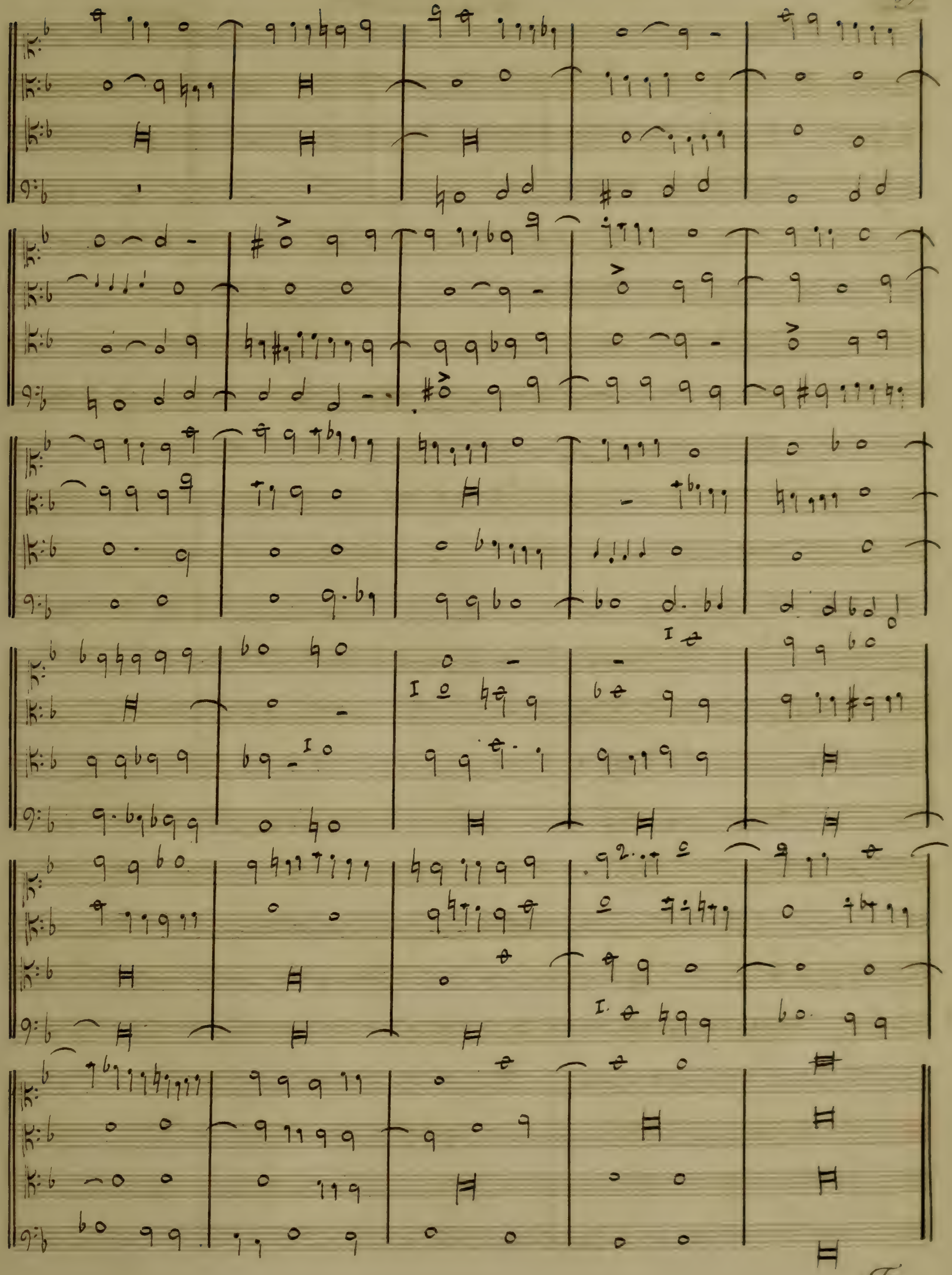
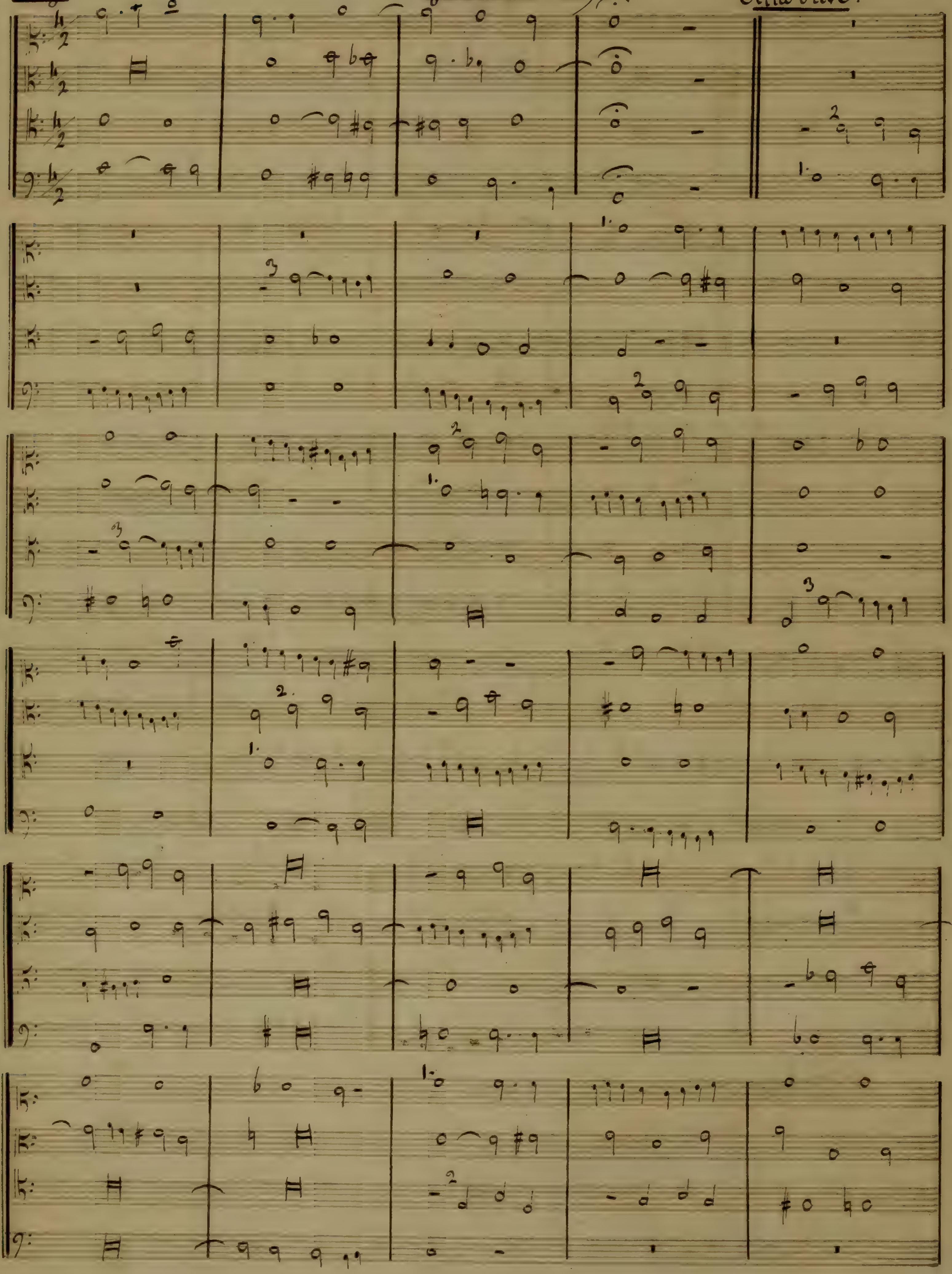
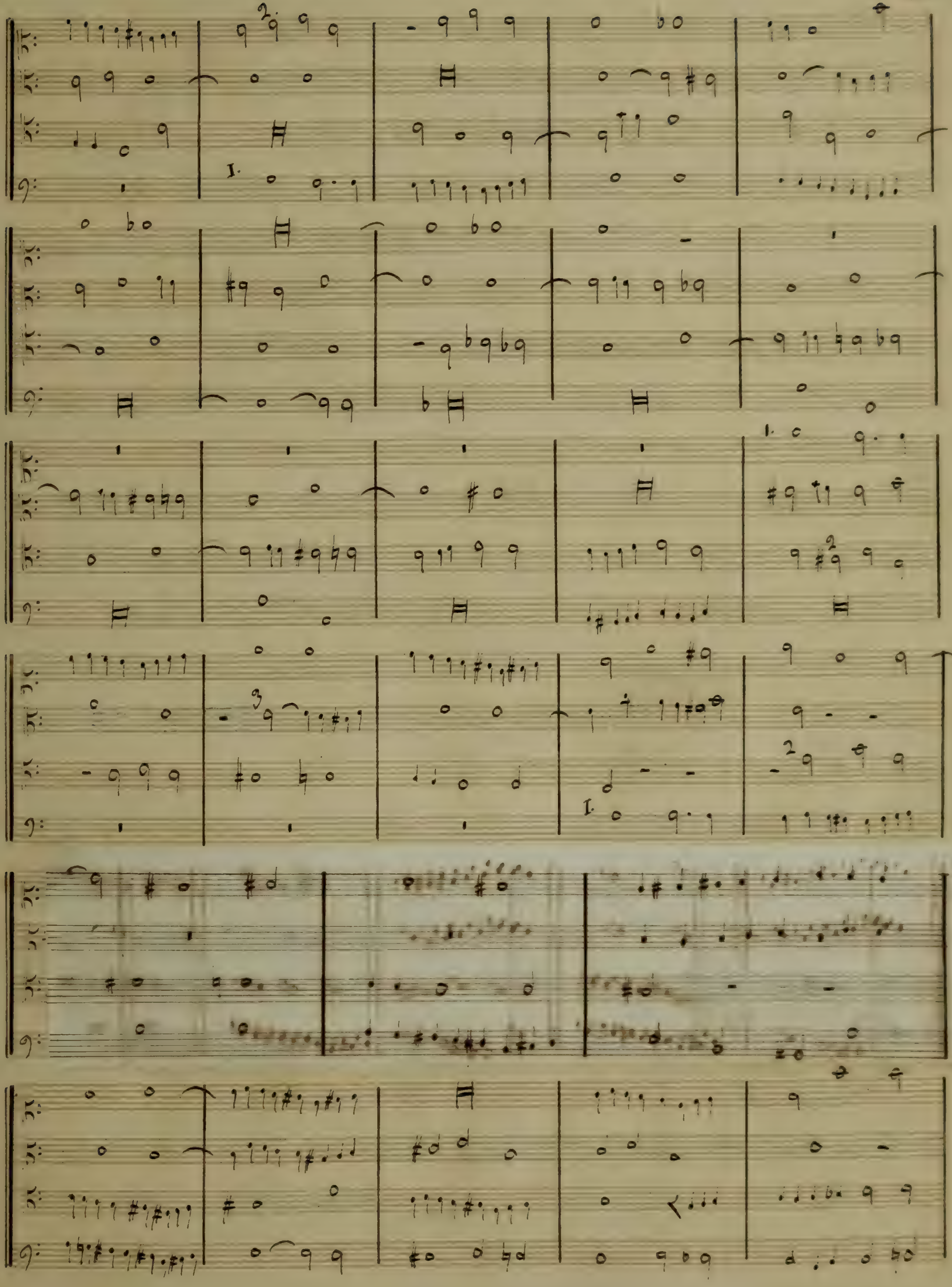


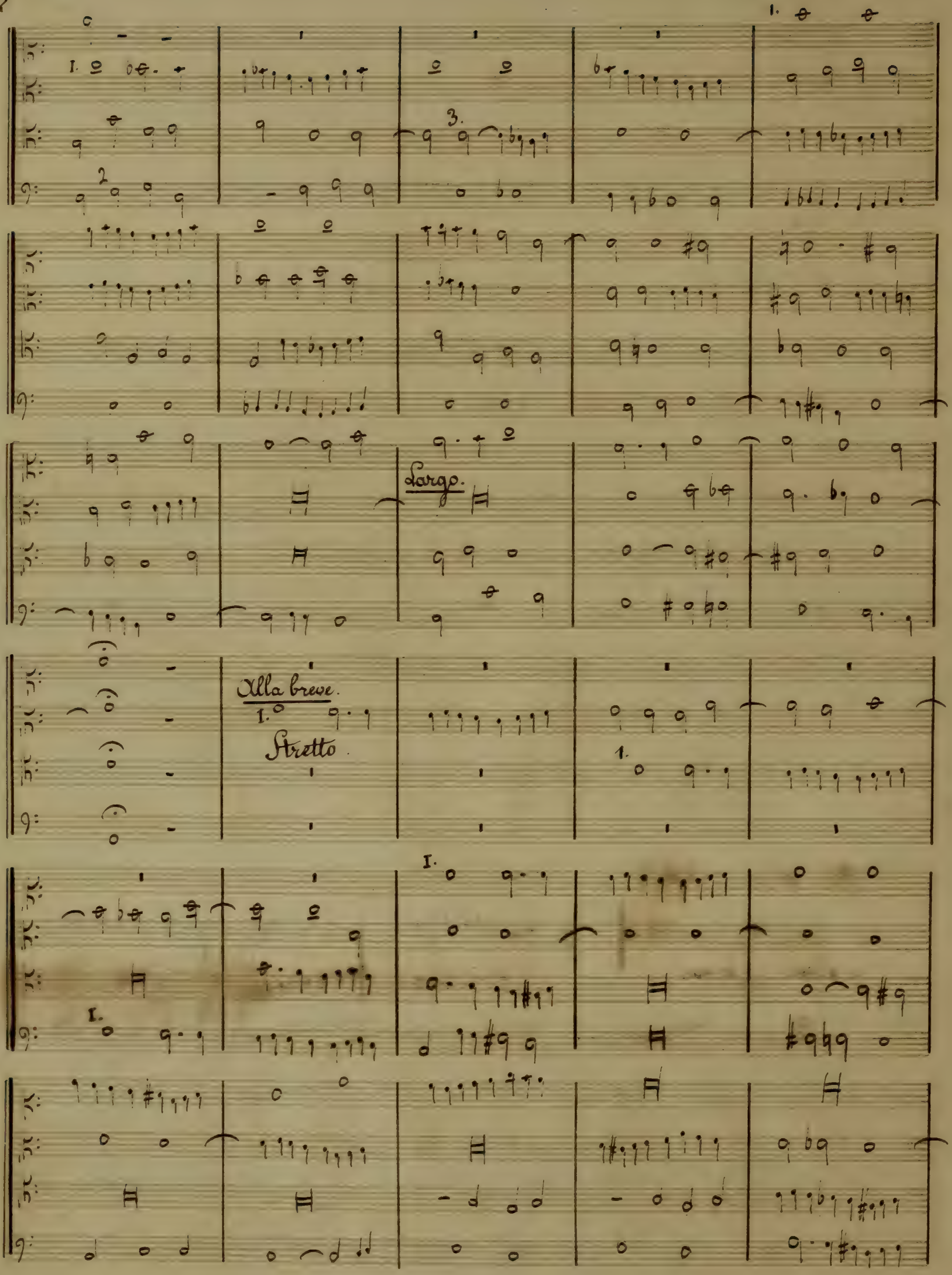
Fine

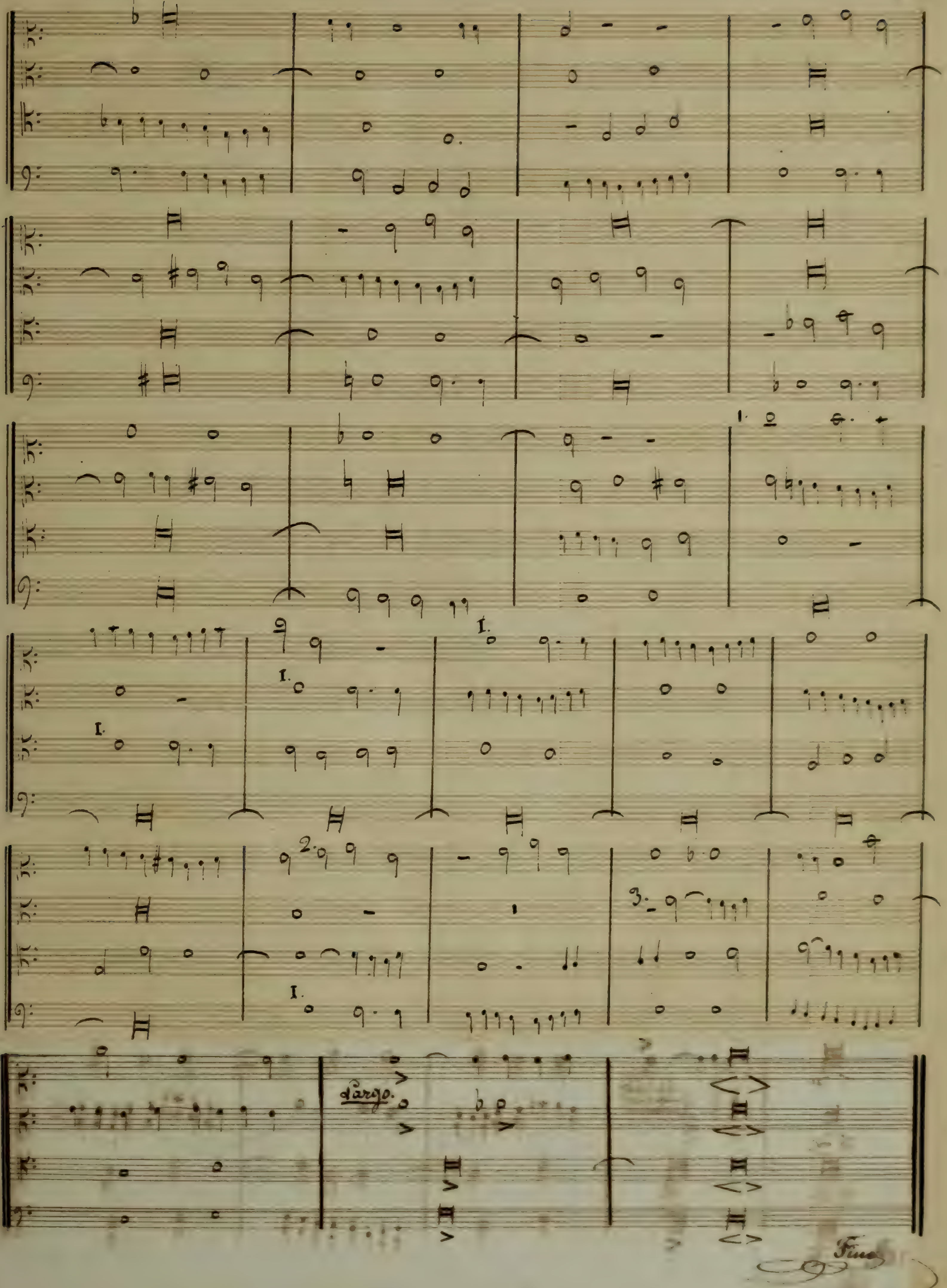
Fugue vocale à 4 parties

40. **Largo.** Sujet de M^r. Berton. Alla breve.



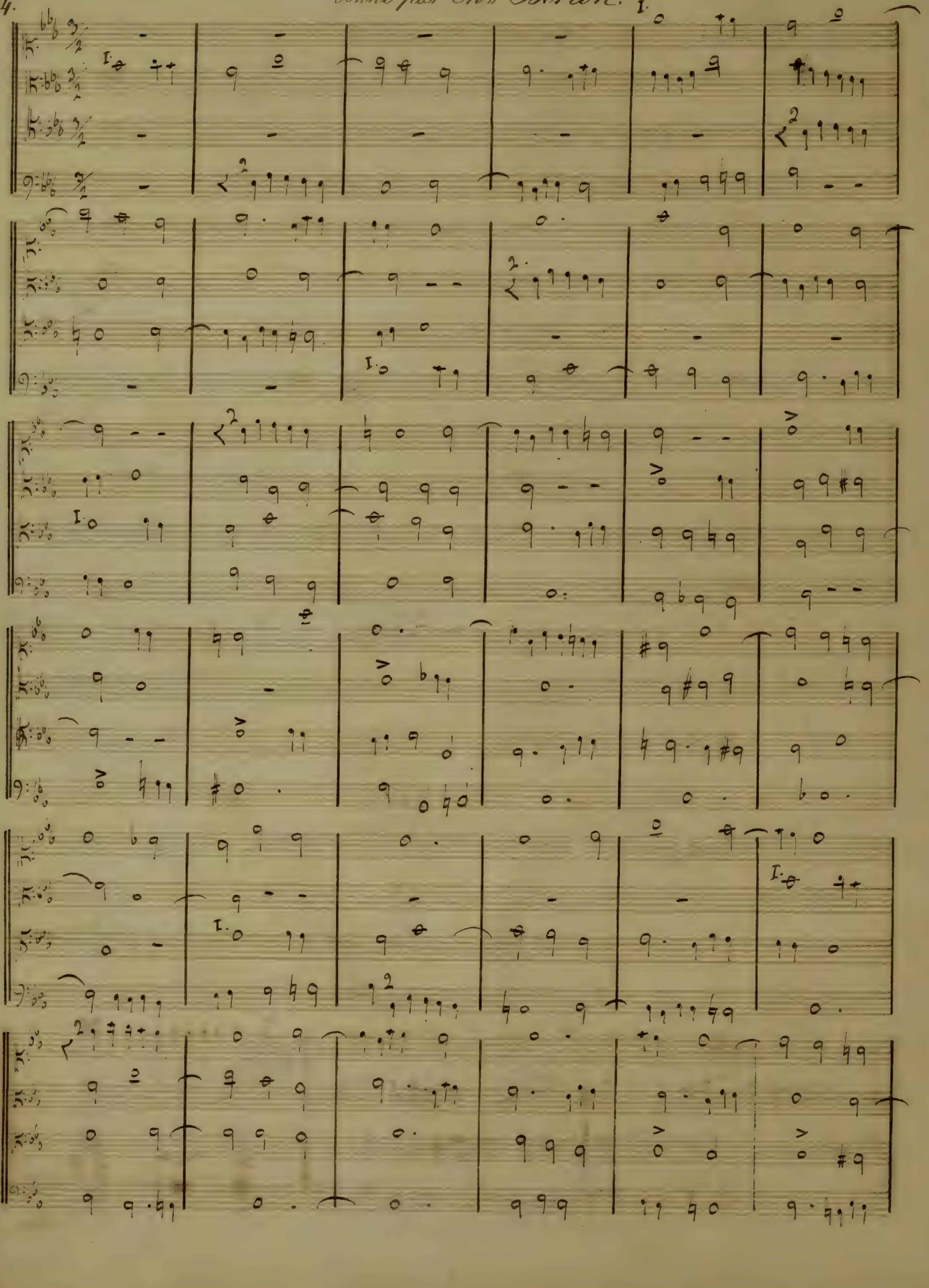


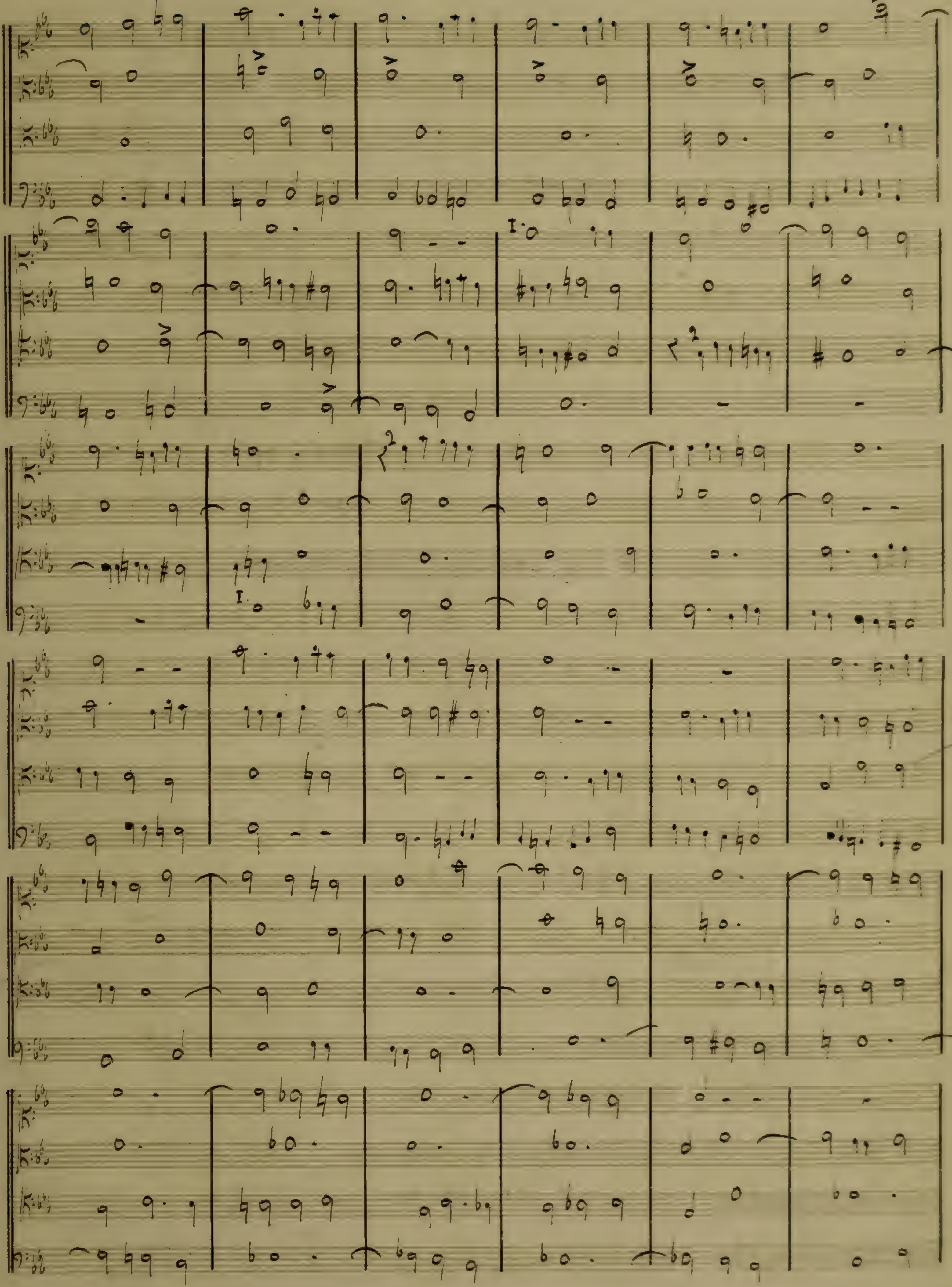

Largo.
Alla breve.
Stretto

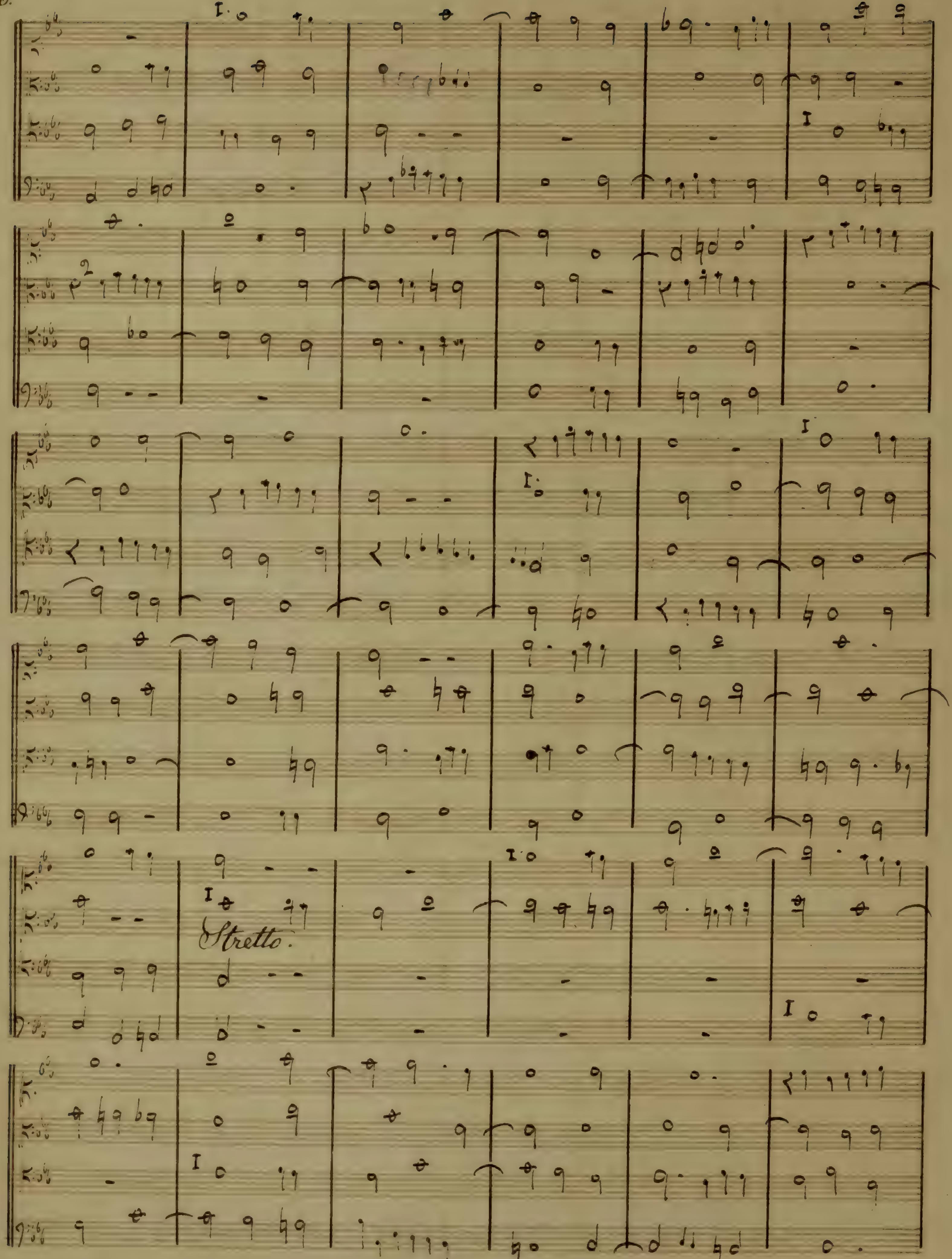

Largo.
Fine

Fugue vocale à 4 Parties.

Même sujet de la fugue, page 338 mais travaillé avec le Contre-sujet donné par Mr. Berton.



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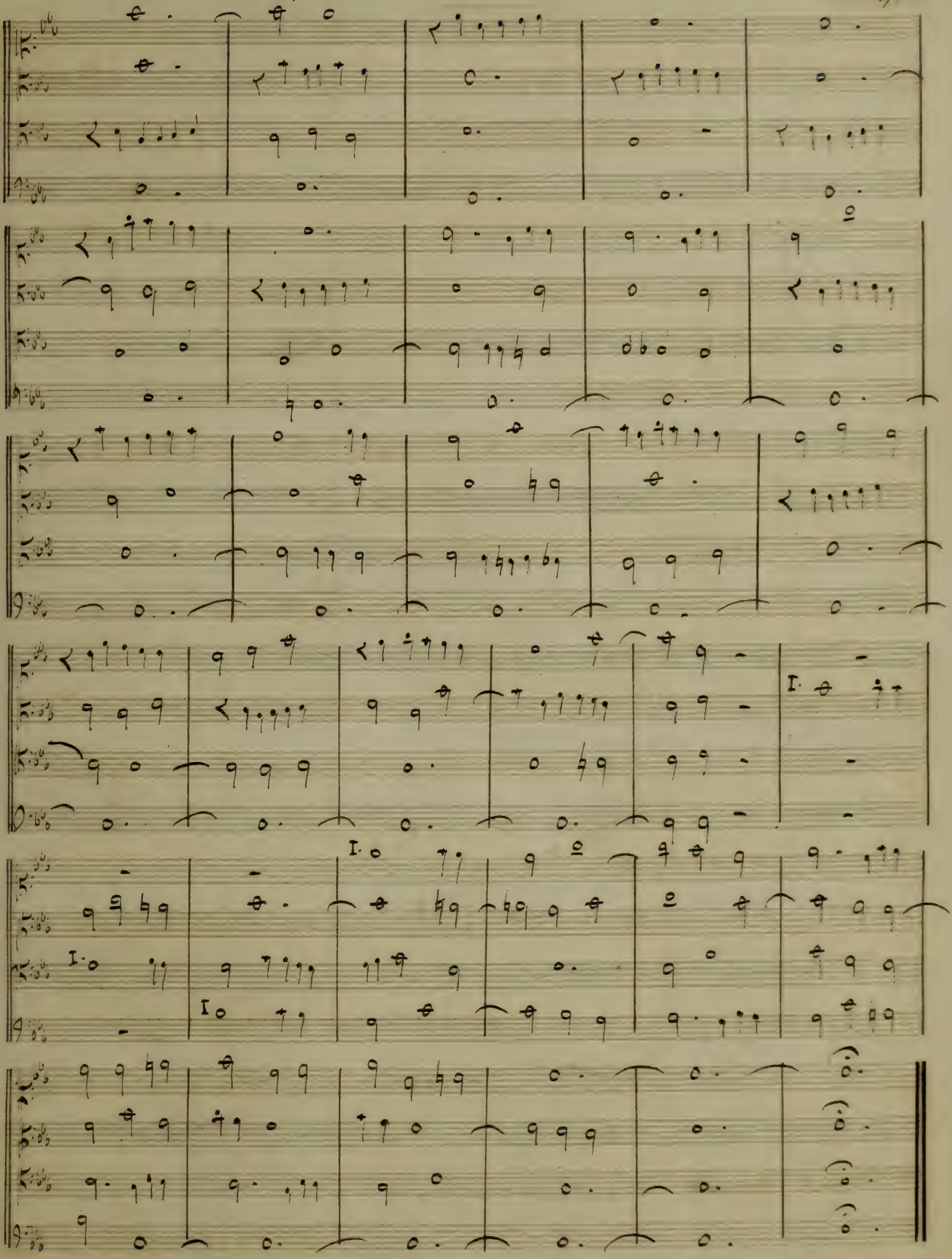
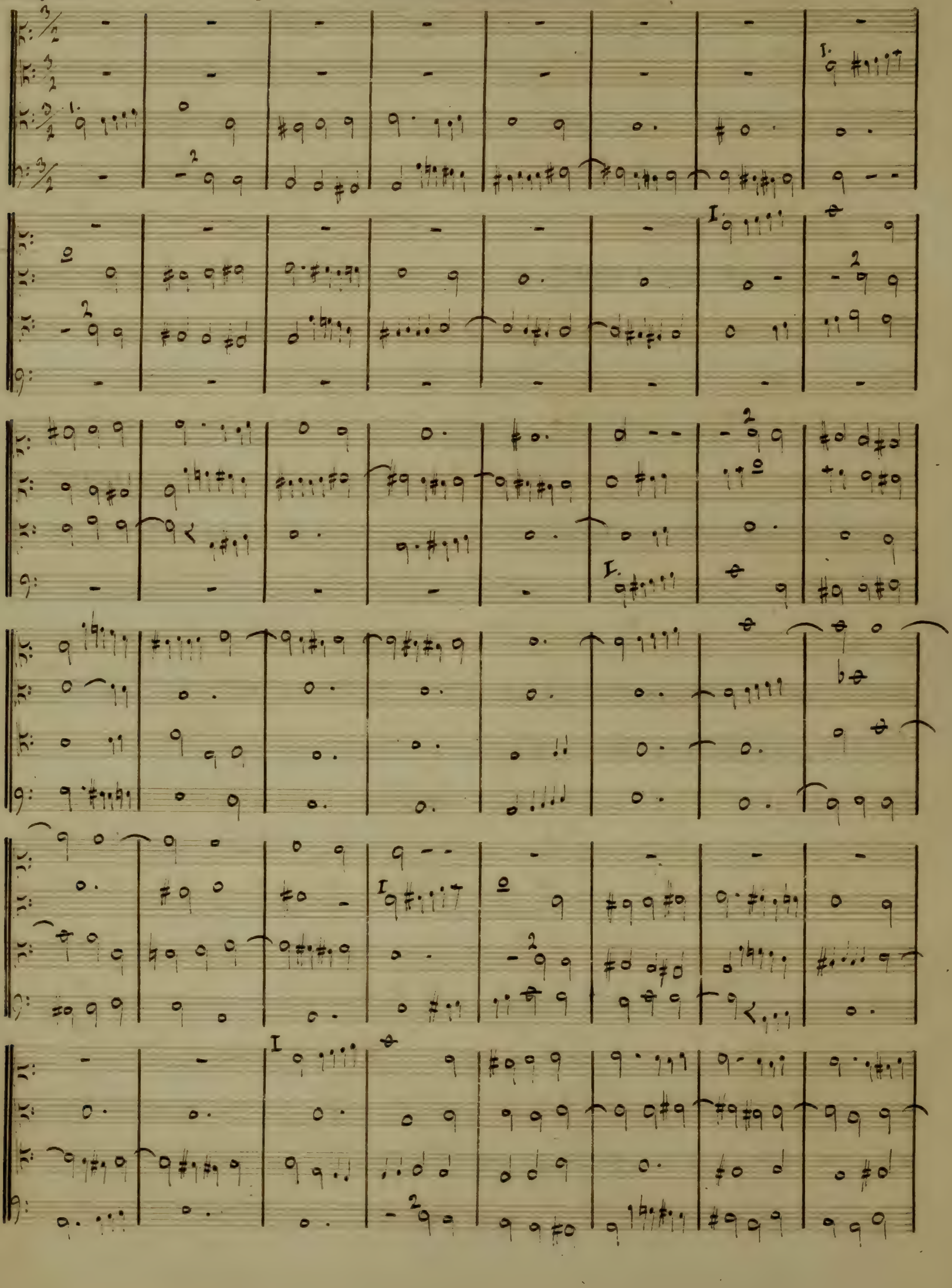
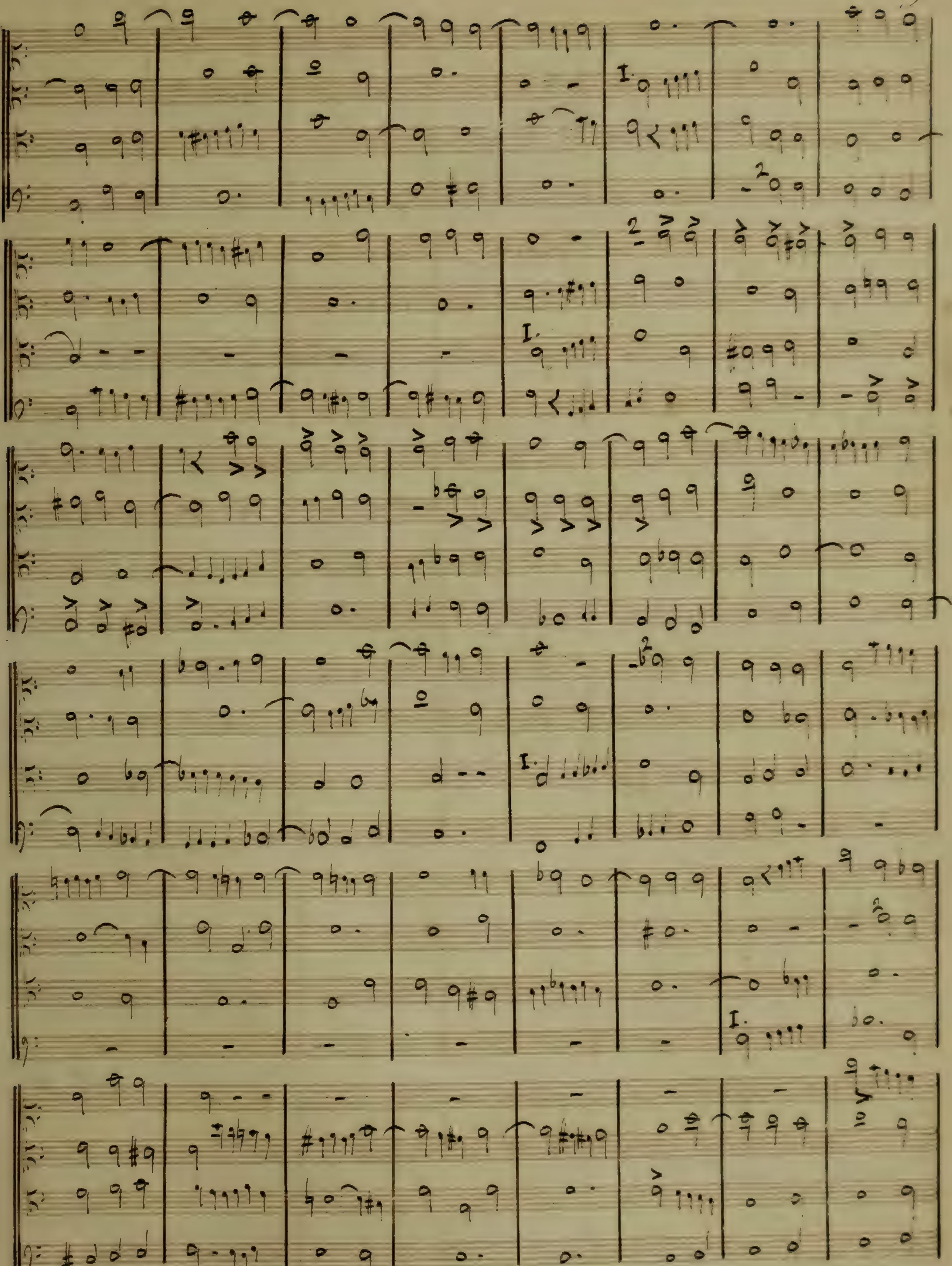


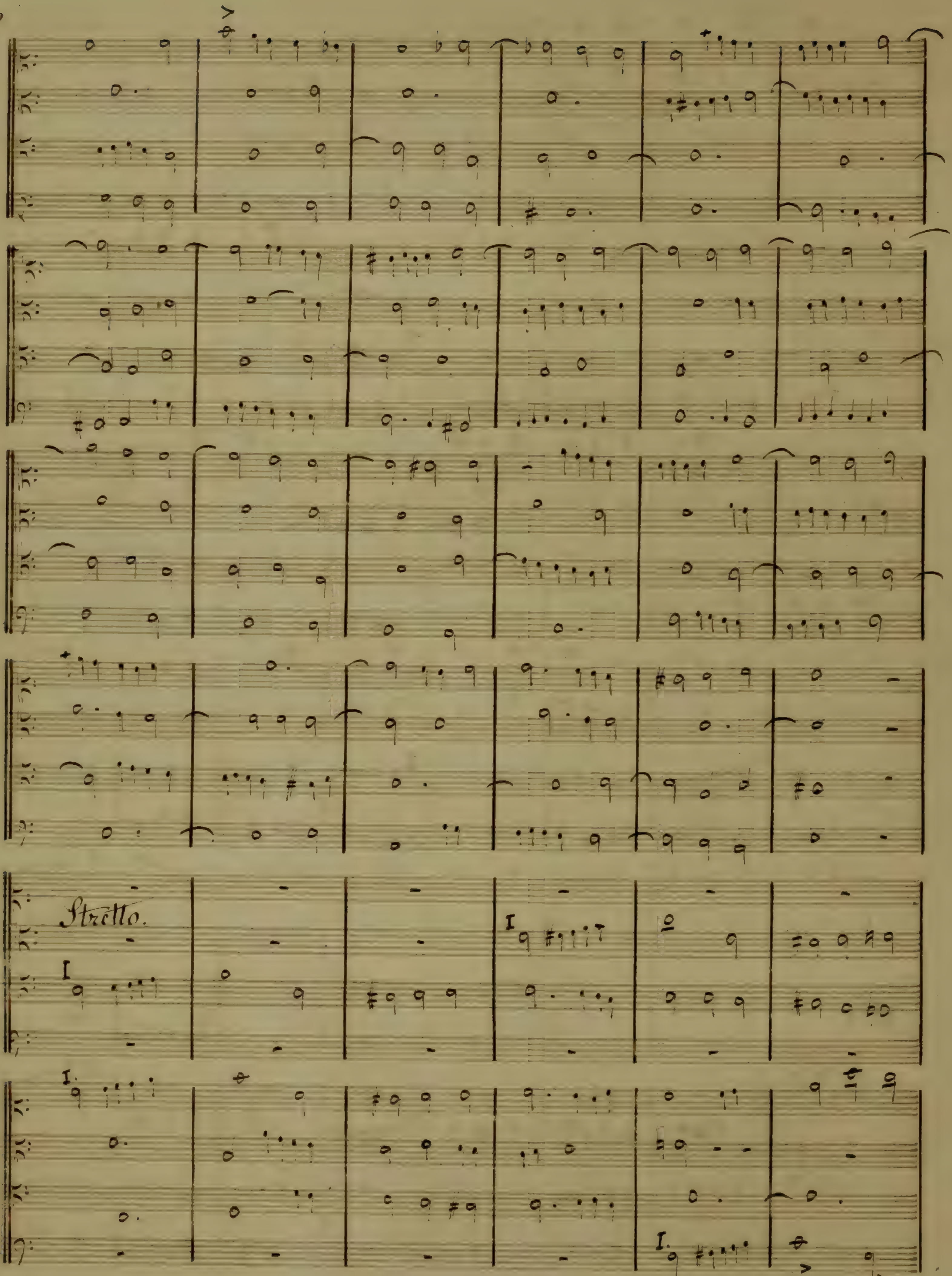
Fine.

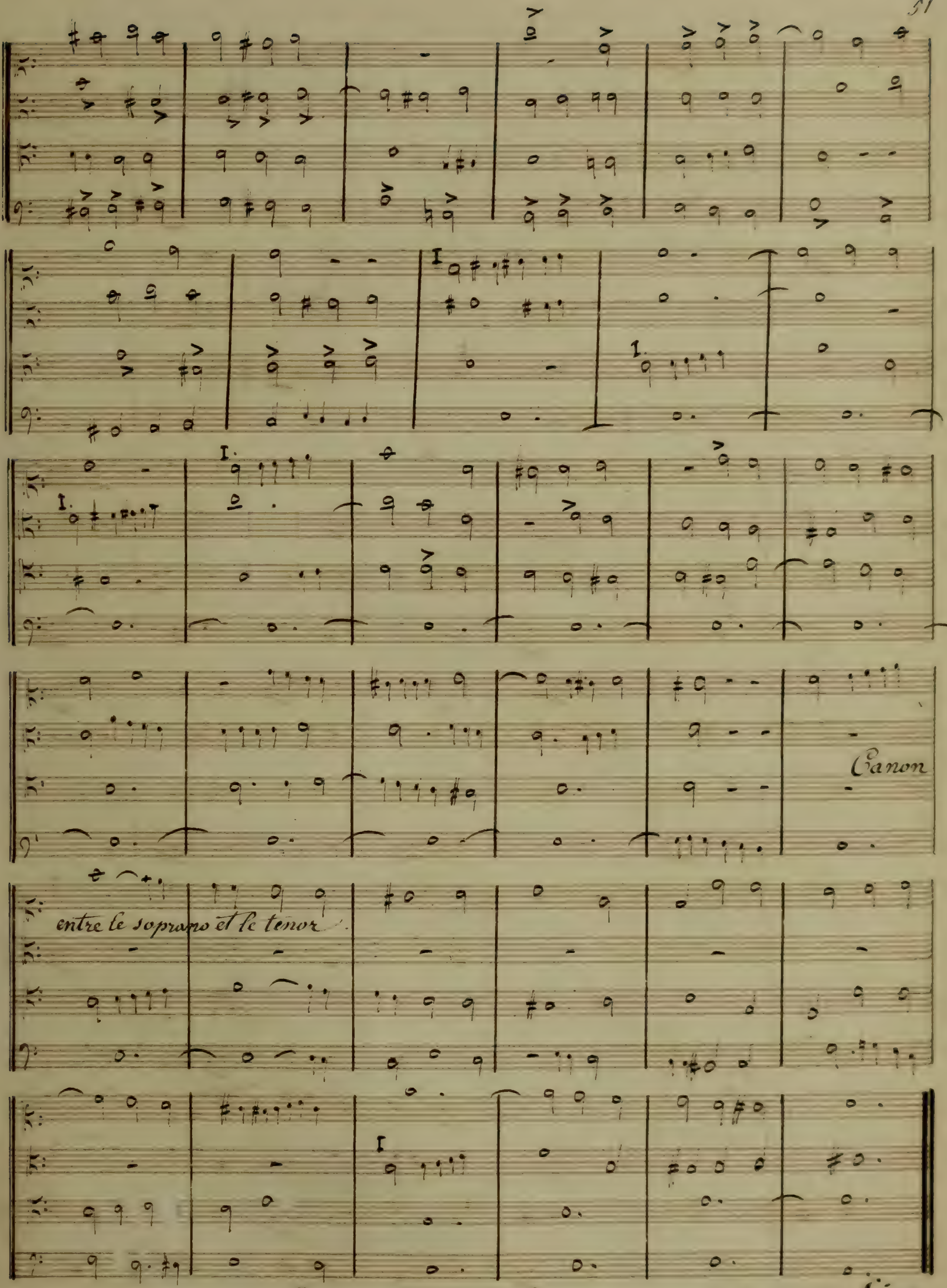
— Fugue vocale à quatre parties —

48. Allegretto. — Sujet de Mr. Reborne, mon maître au conservatoire. —






Stretto.

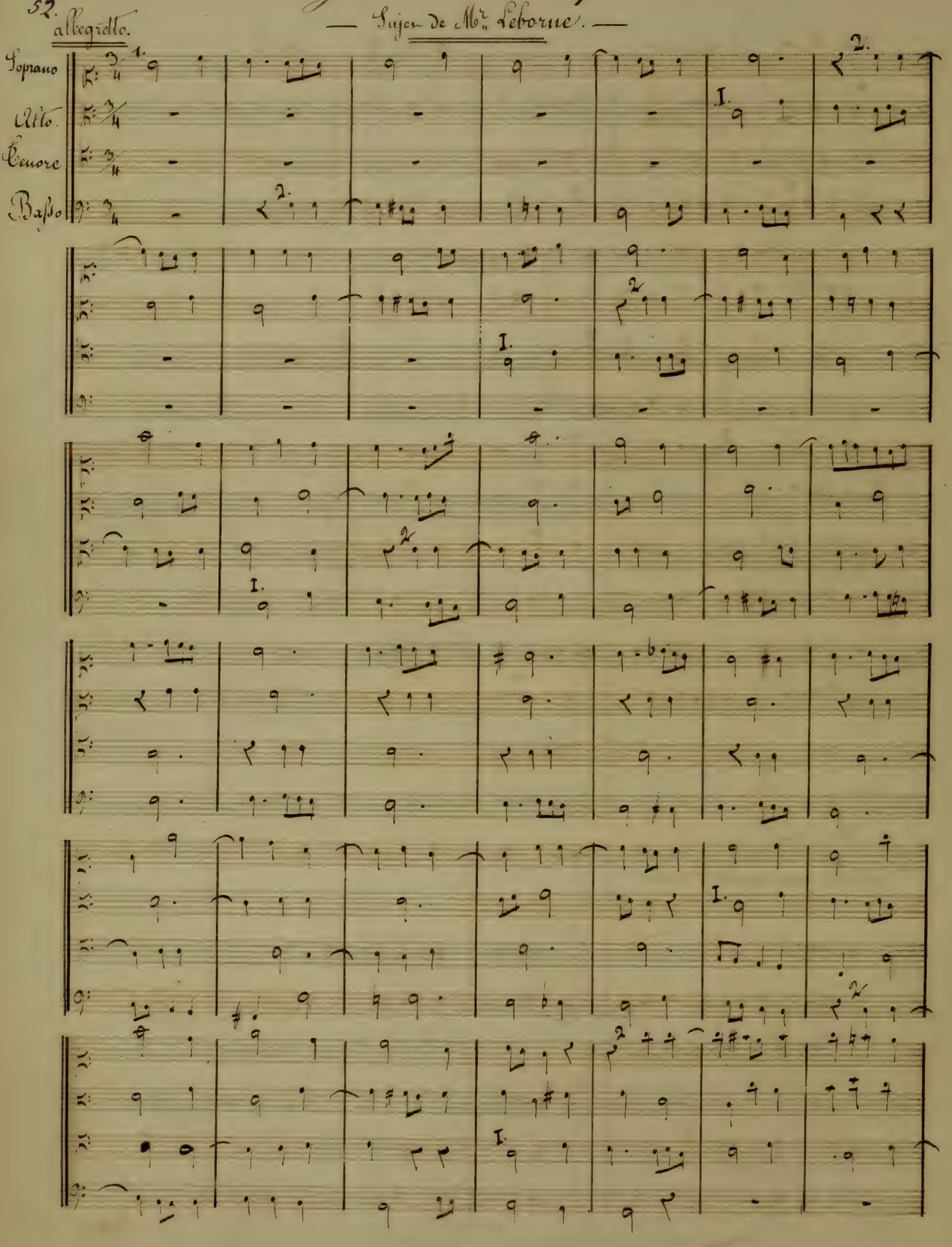


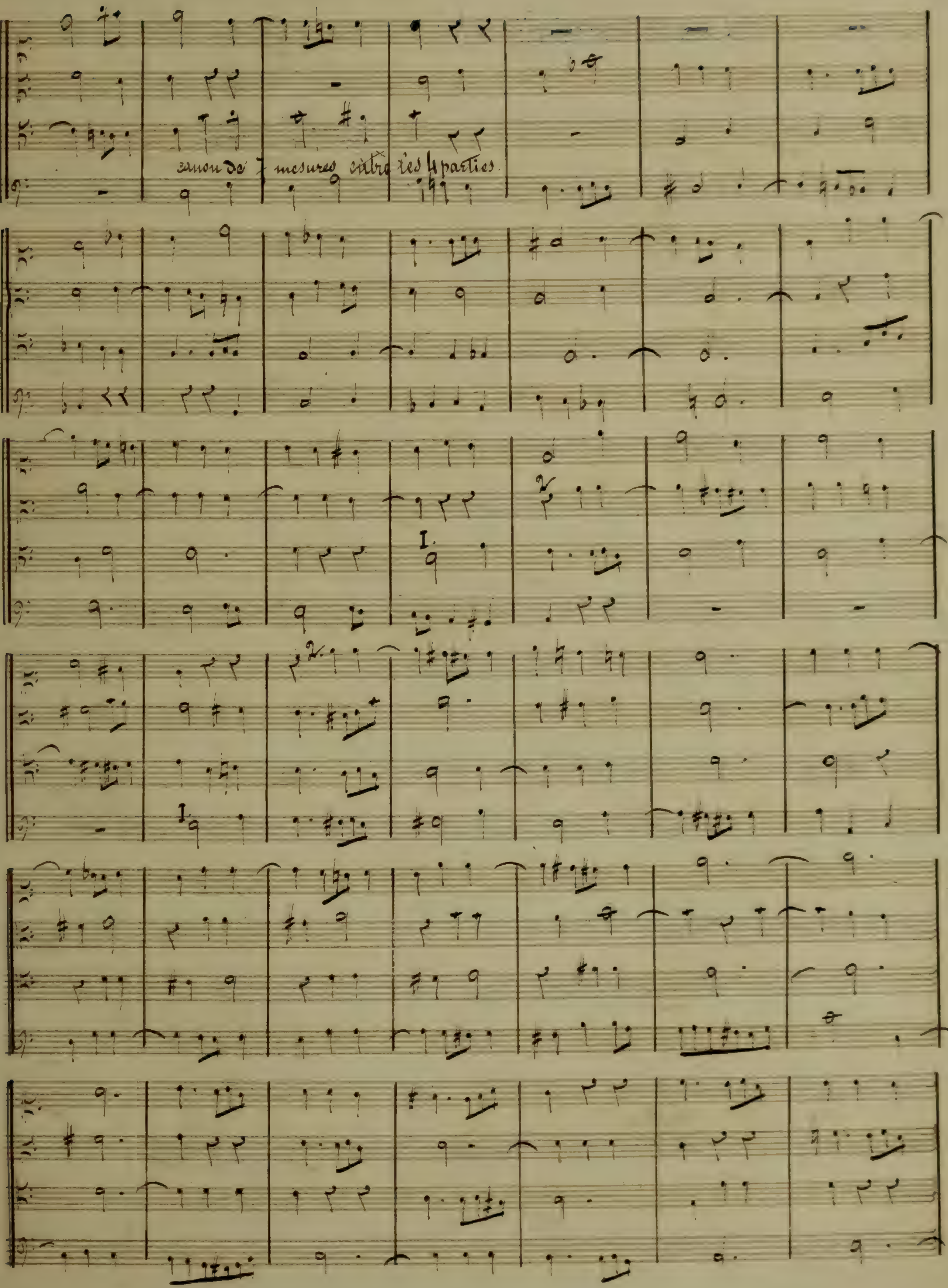
César-Auguste Franck

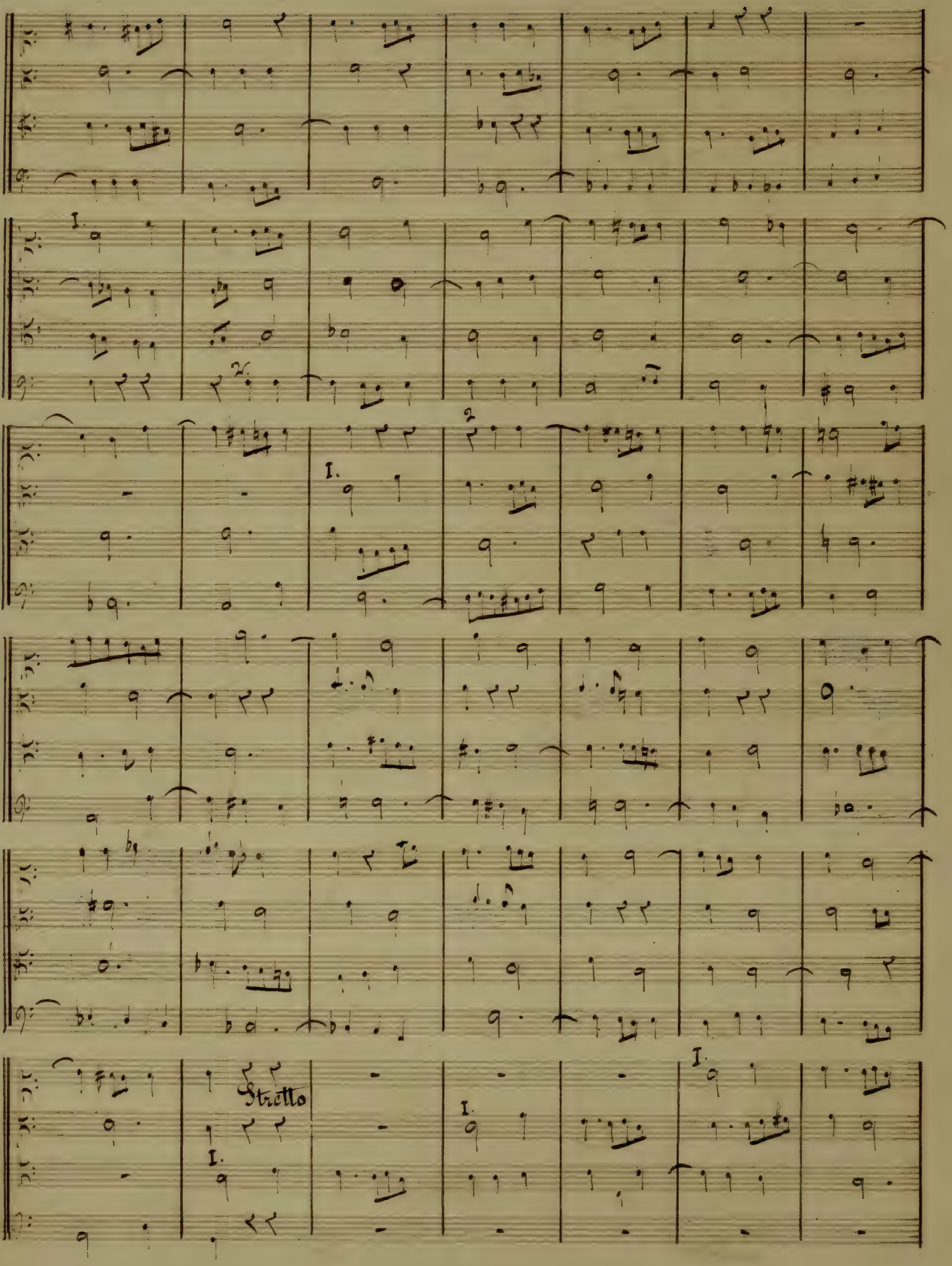
Fine

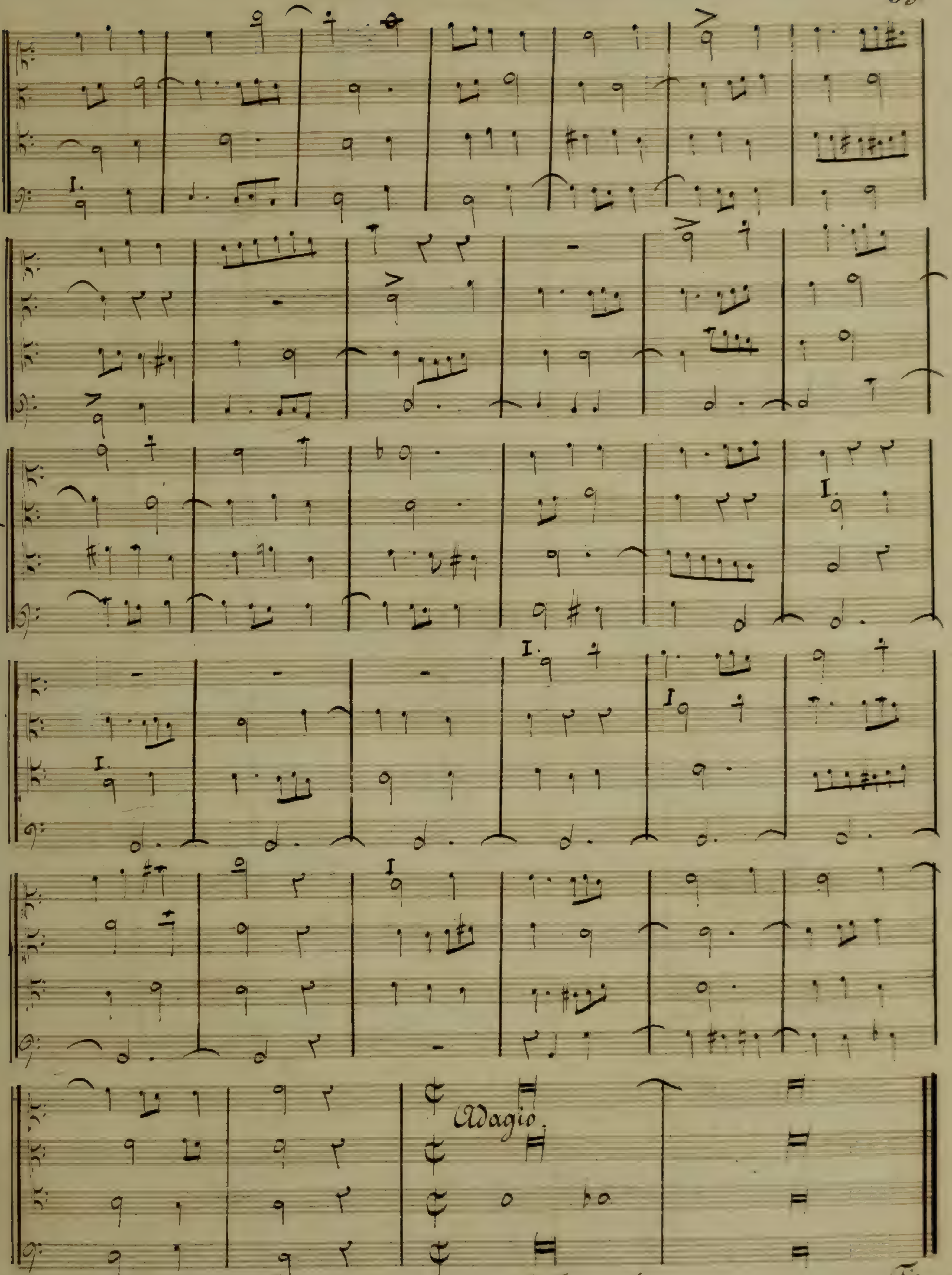
— Fugue vocale à 4 parties —

52. — Sujet de Mr. Leborne. —




canon de 7 mesures entre les 4 parties.


I.
I.
Stretto
I.
I.
I.



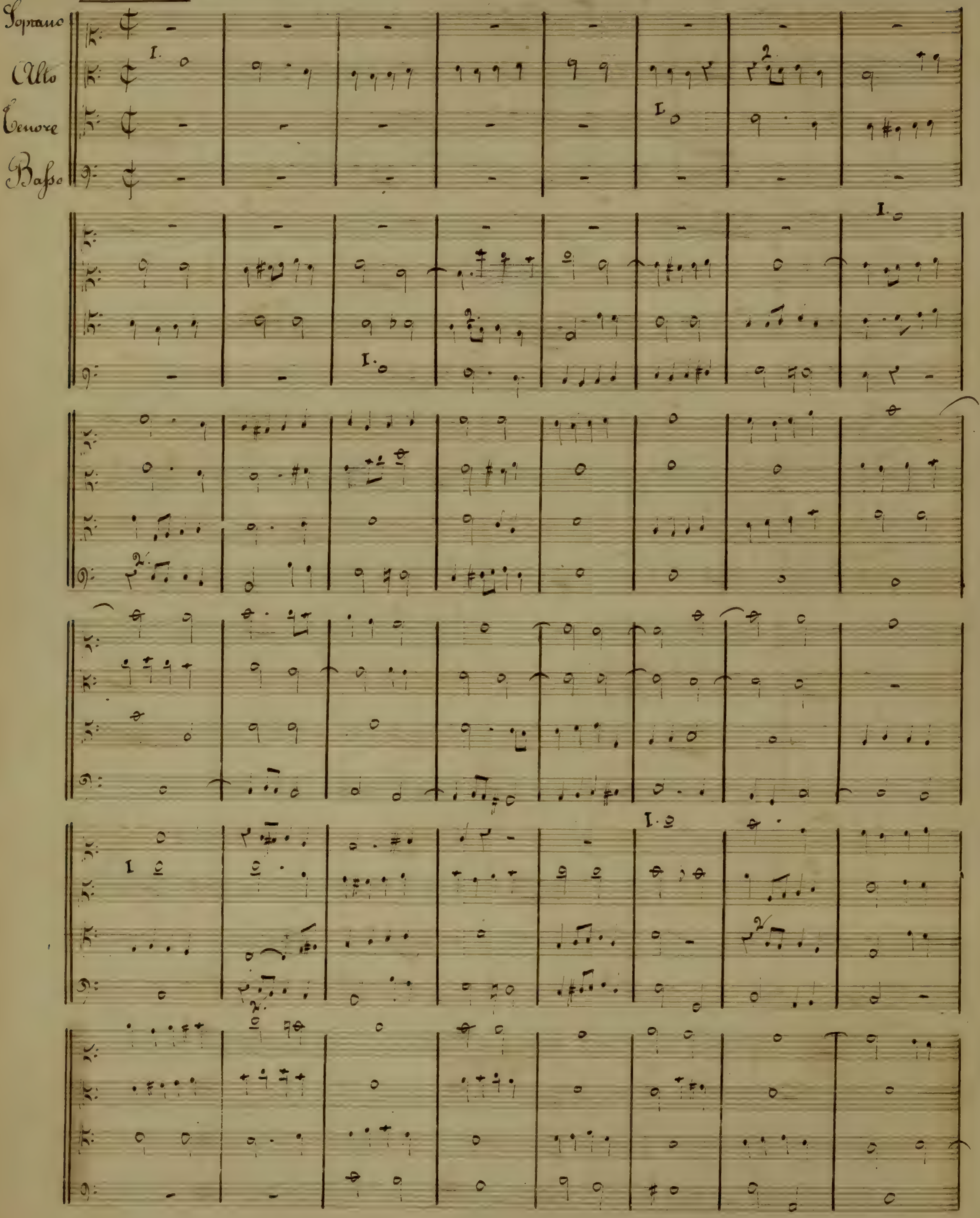
César-Auguste Franck

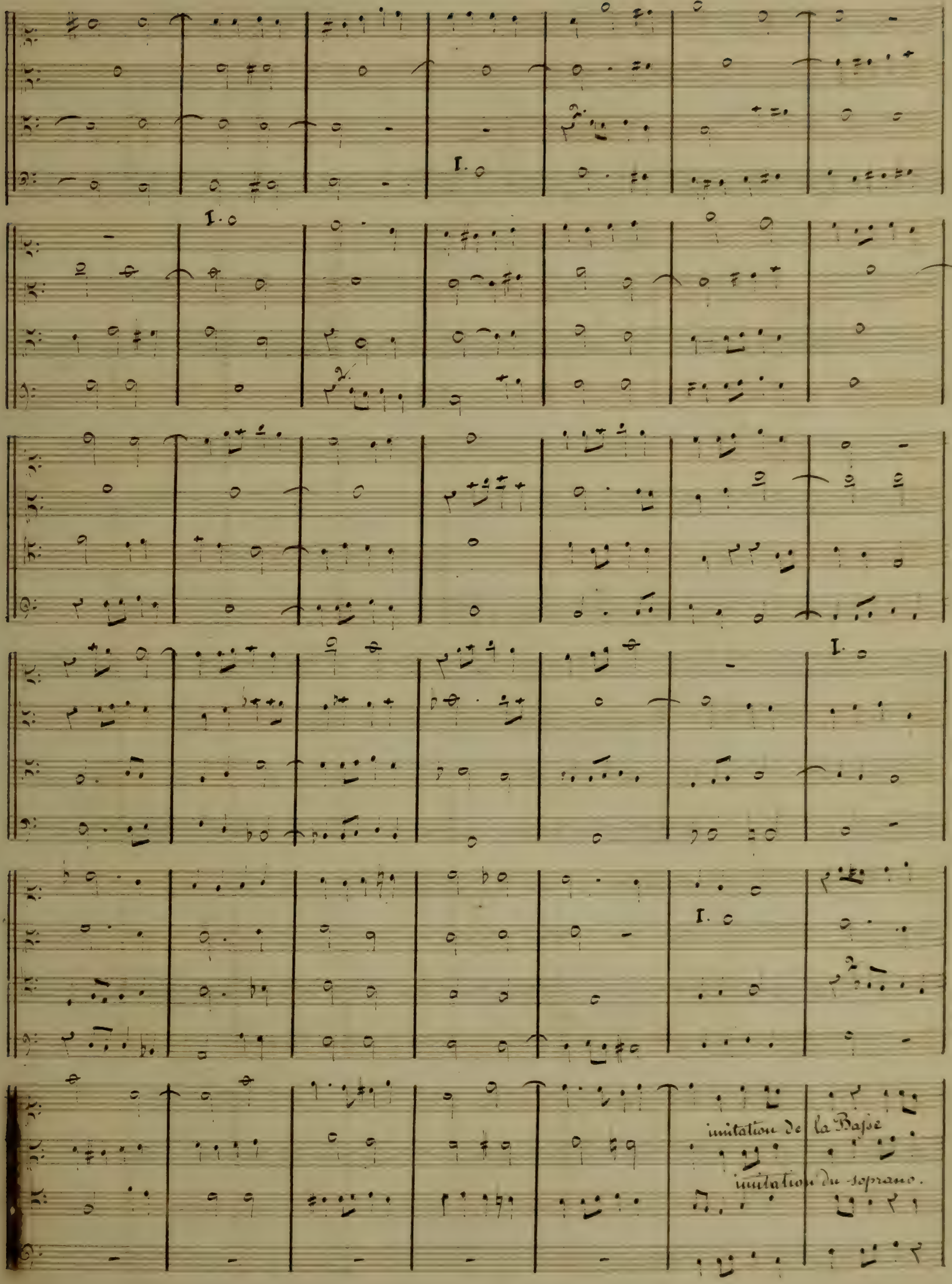
Fine

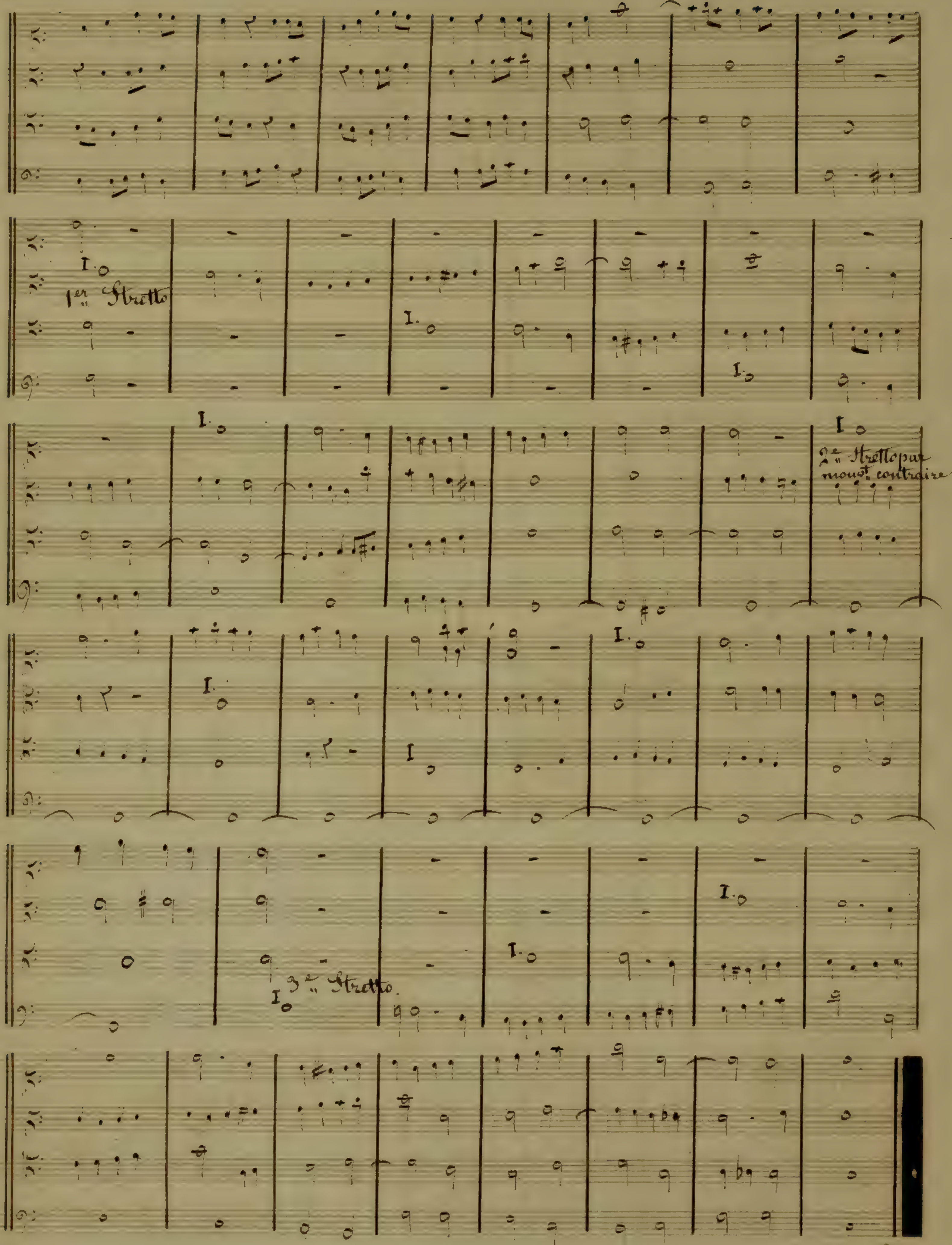
— Fugue vocale à 4 Parties —

— Sujet de Mr. Leborne —

Alla breve



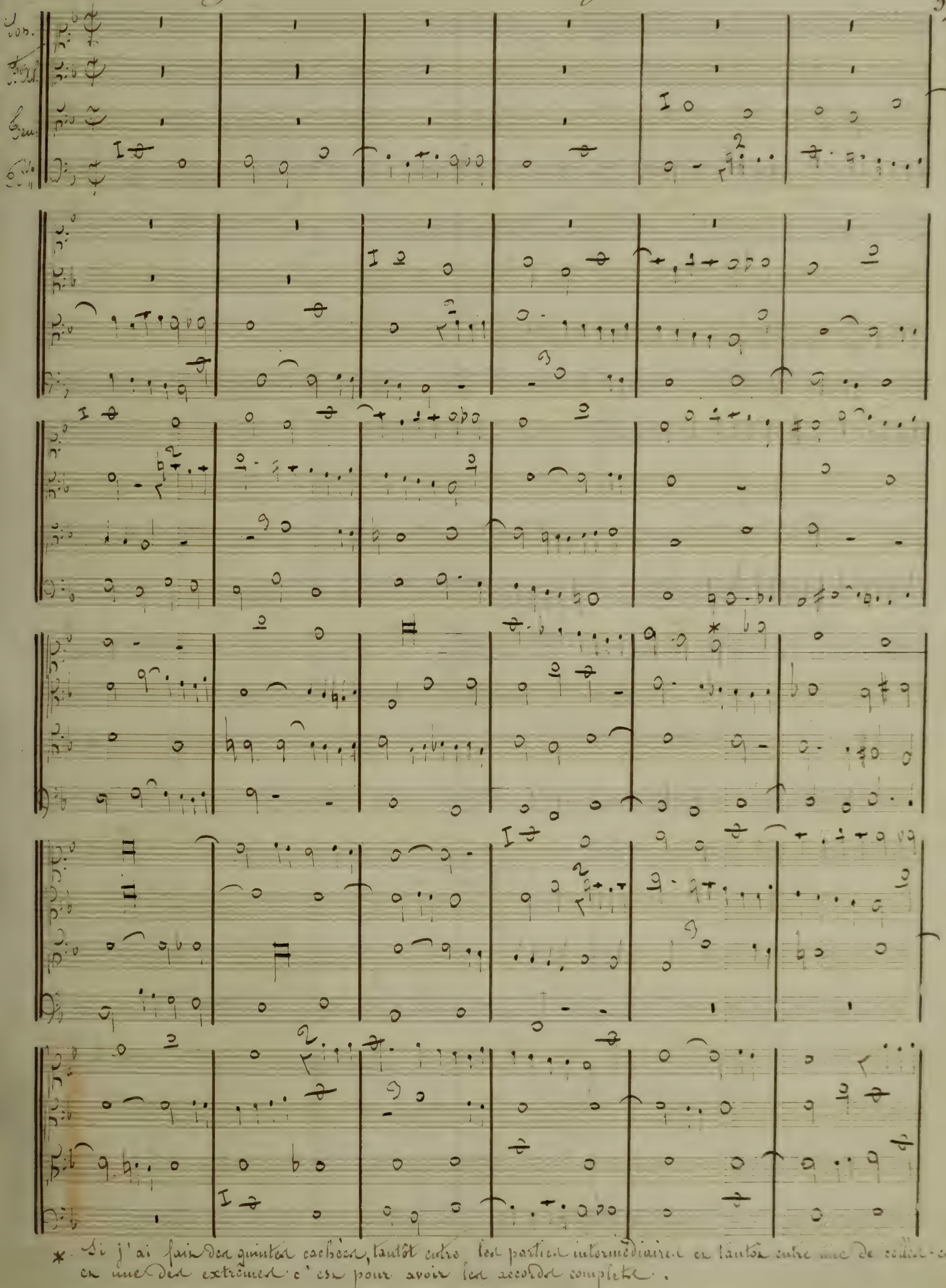

imitation de la Basse
imitation du soprano.



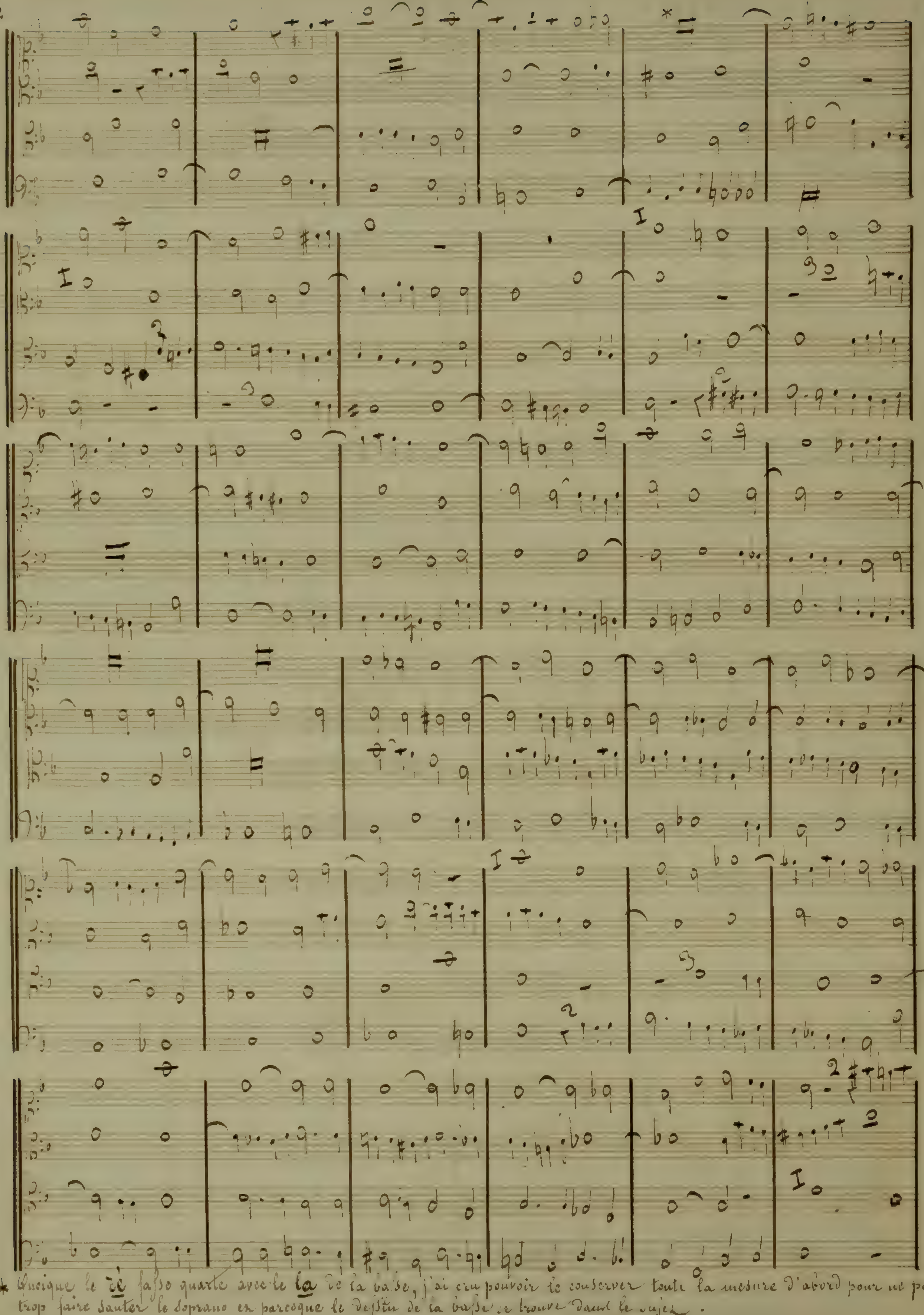
Fine.

Examen du Douze Décembre 1837

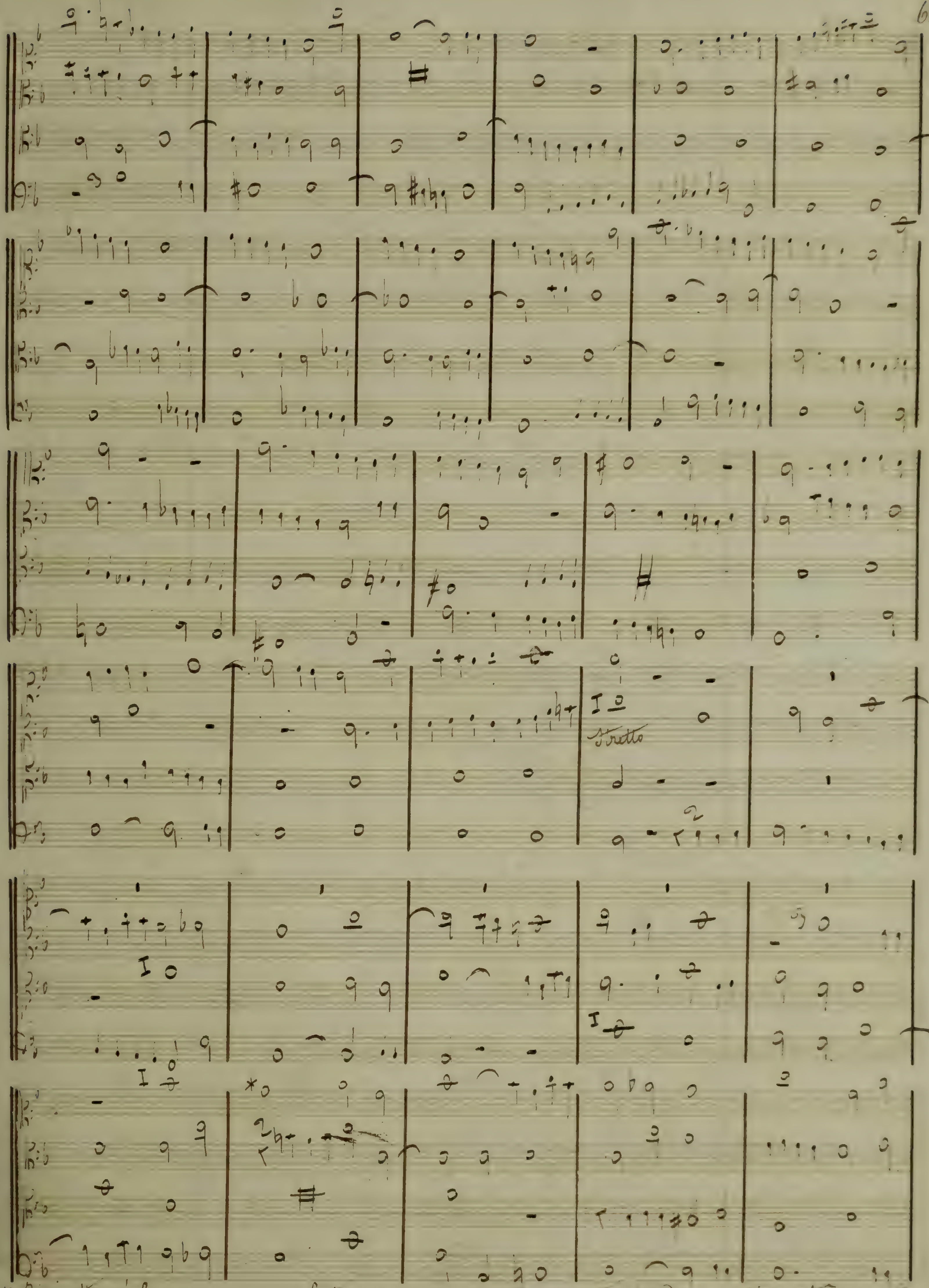
Maestoso — Fugue vocale à 4 parties; sujet de Mr. Berton



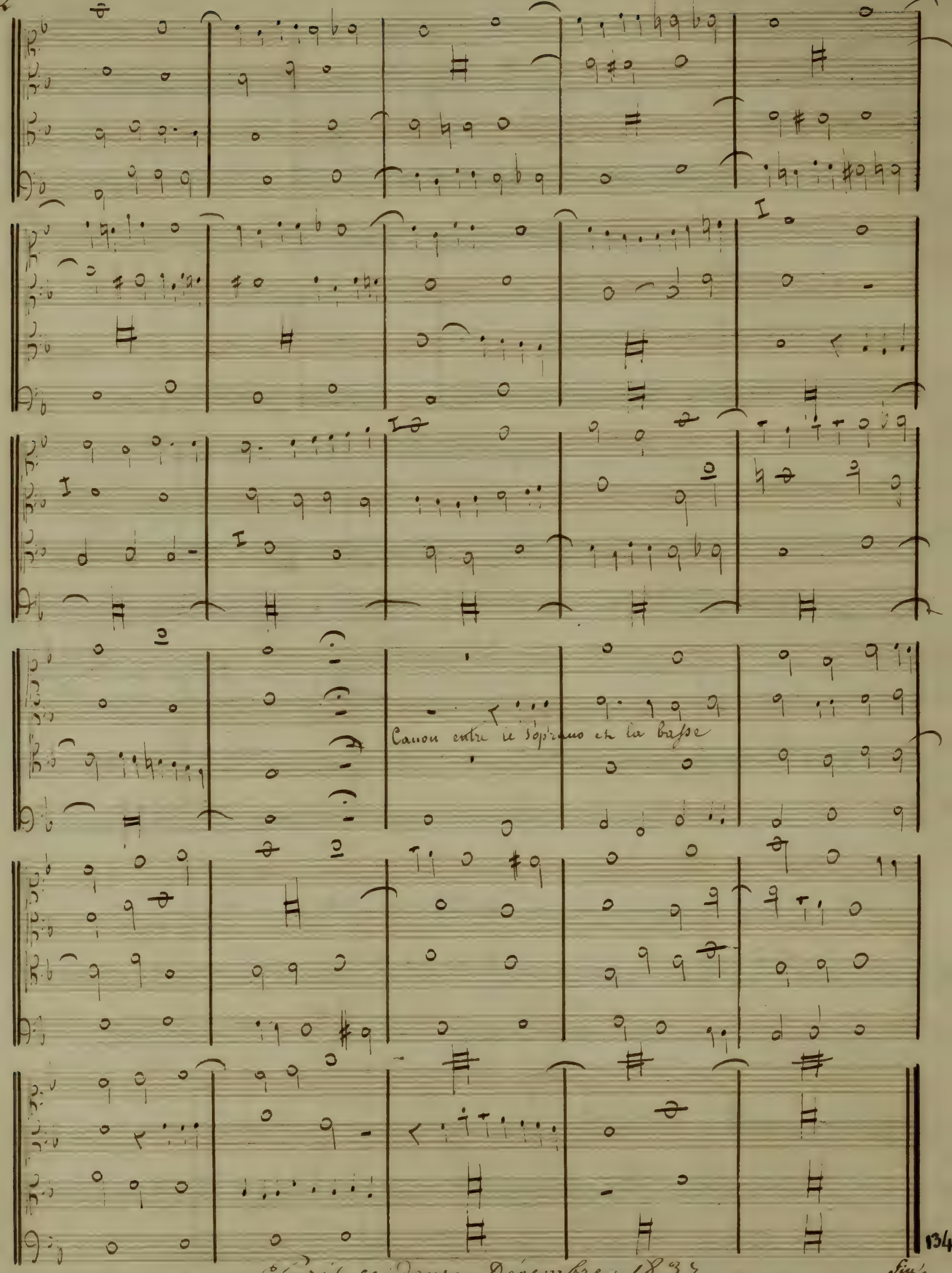
* Si j'ai fait des quintes cachées, tantôt entre les parties intermédiaires et tantôt entre une de celles-ci et une des extrêmes c'est pour avoir les accords complets.



* Quoique le <u>ré</u> fasse quarte avec le <u>la</u> de la basse, j'ai cru pouvoir le conserver toute la mesure d'abord pour ne pas trop faire sauter le soprano et parceque le dessin de la basse se trouve dans le sujet.



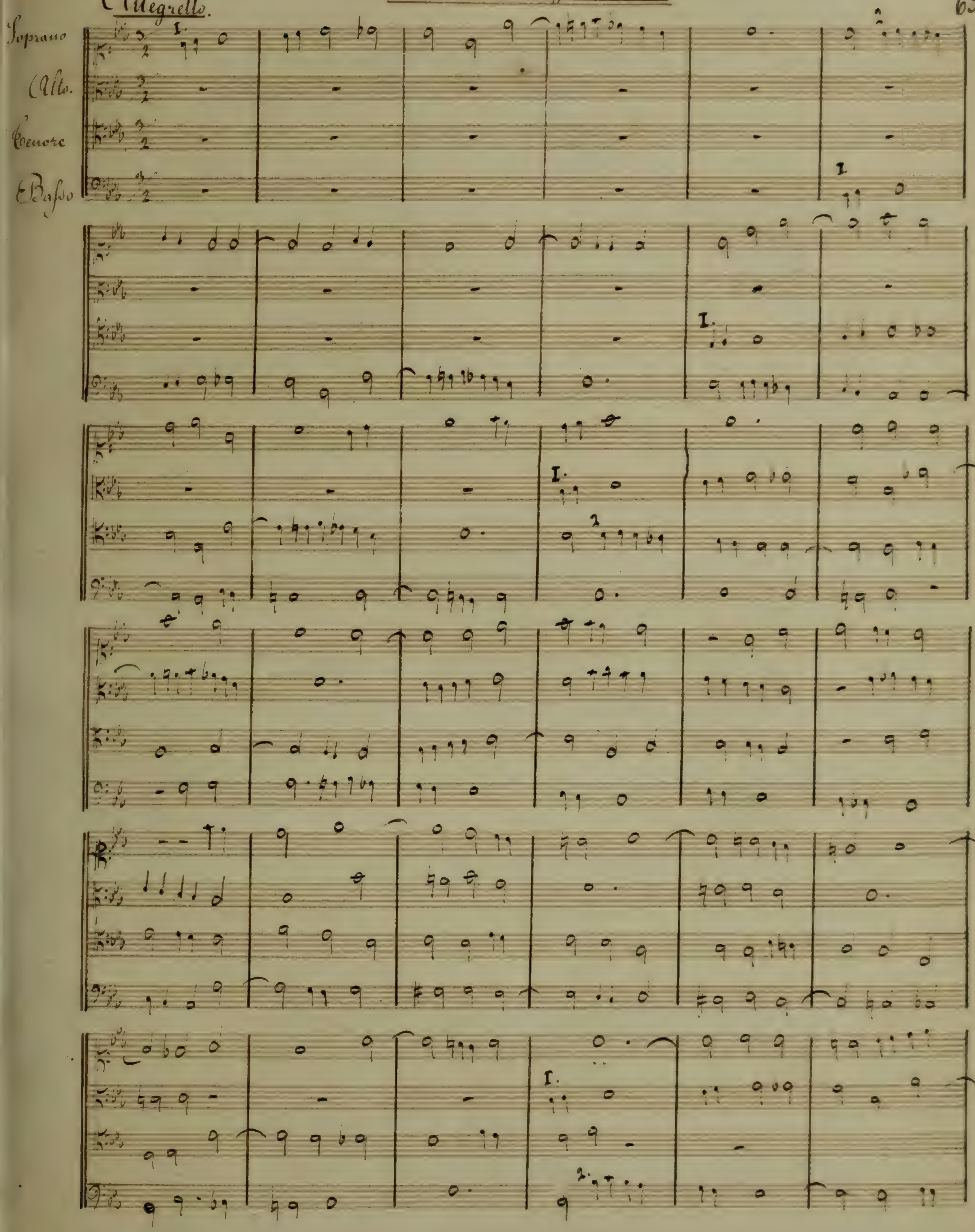
* J'ai attaqué la consonnance parfaite par mouvement direct entre les deux parties extrêmes afin de pouvoir conserver le sujet en entier sous la réponse.

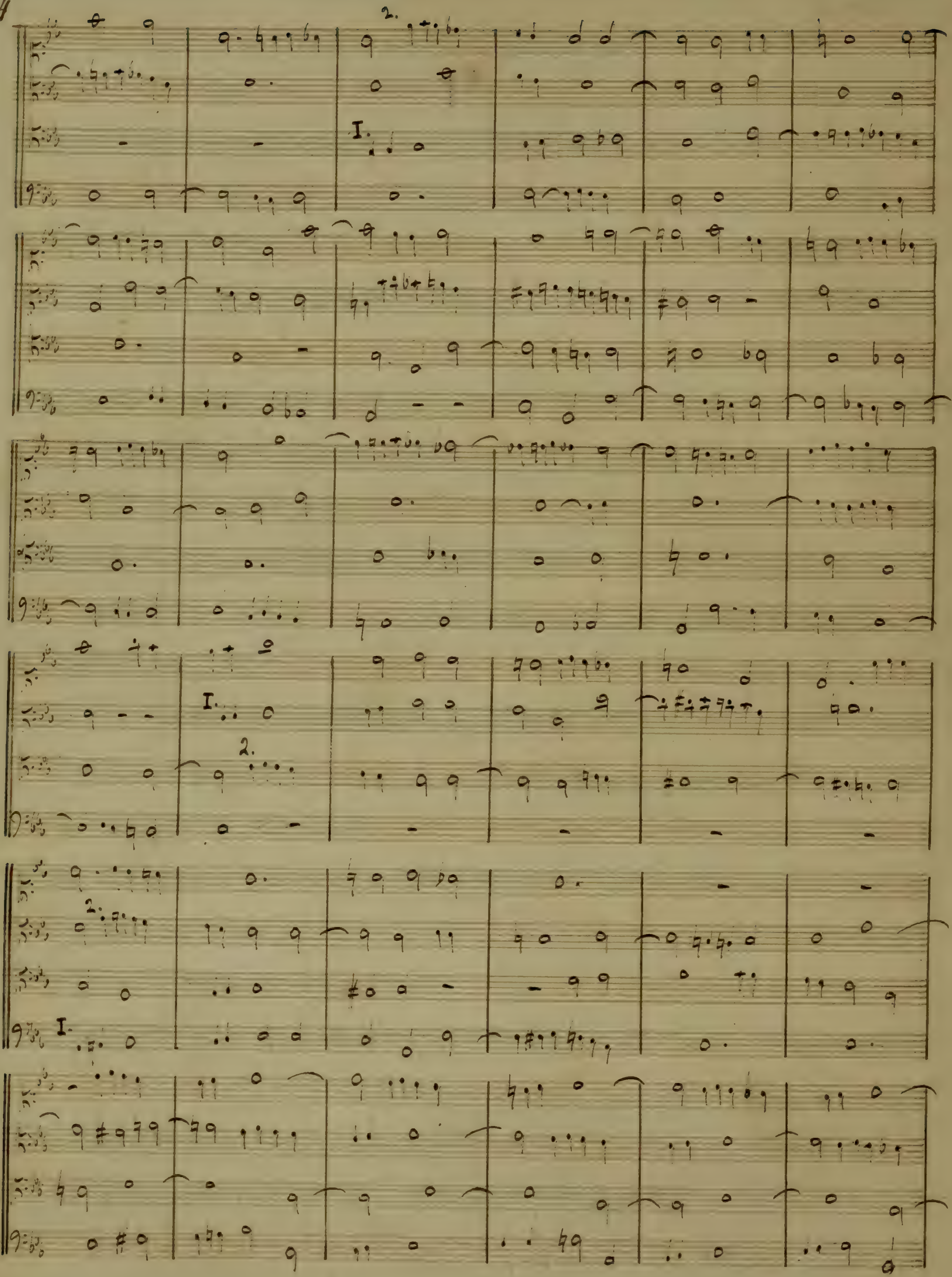


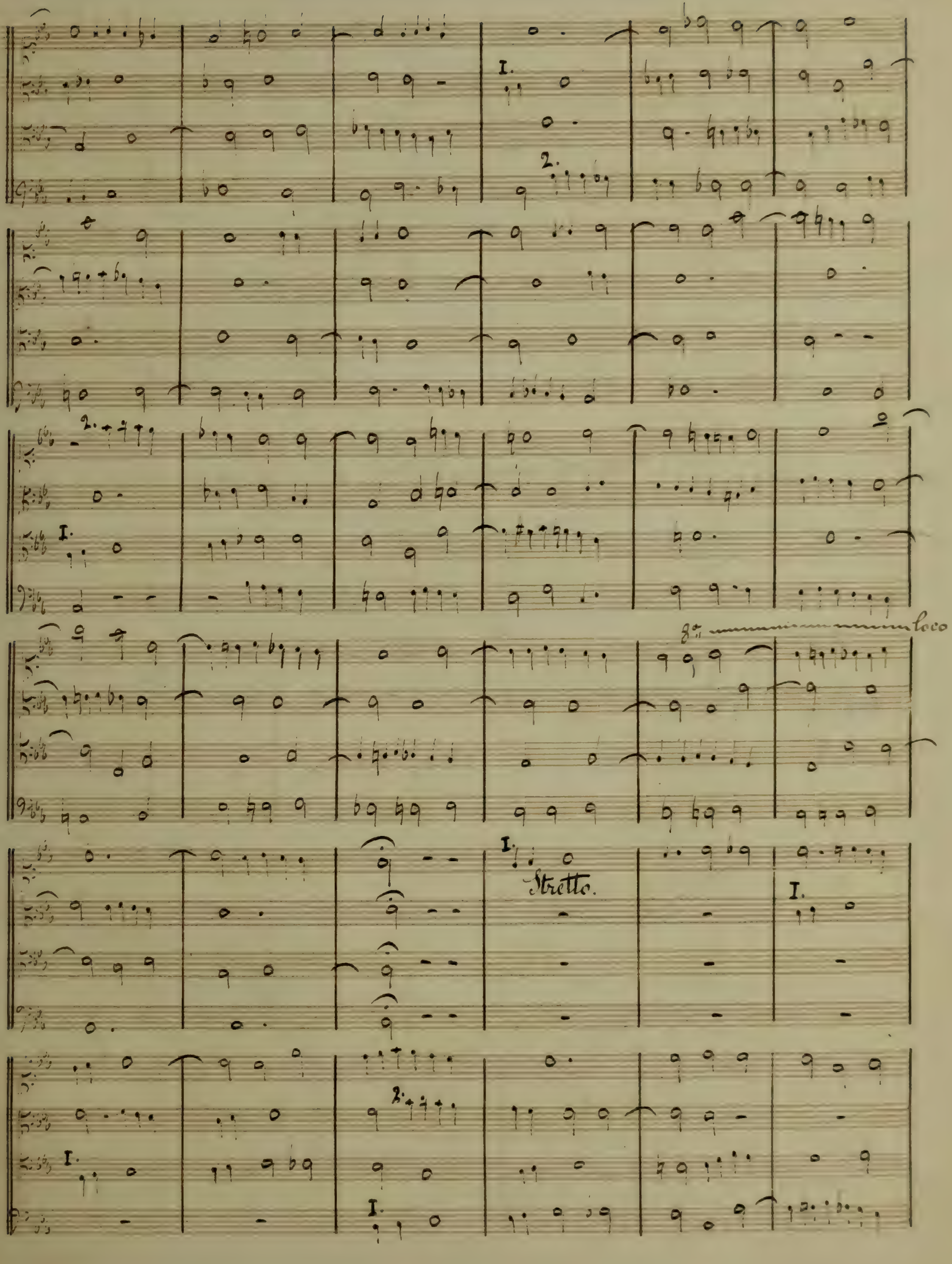
Paris le douze Décembre 1837
César-Auguste Franck Élève de Mr. Leborne

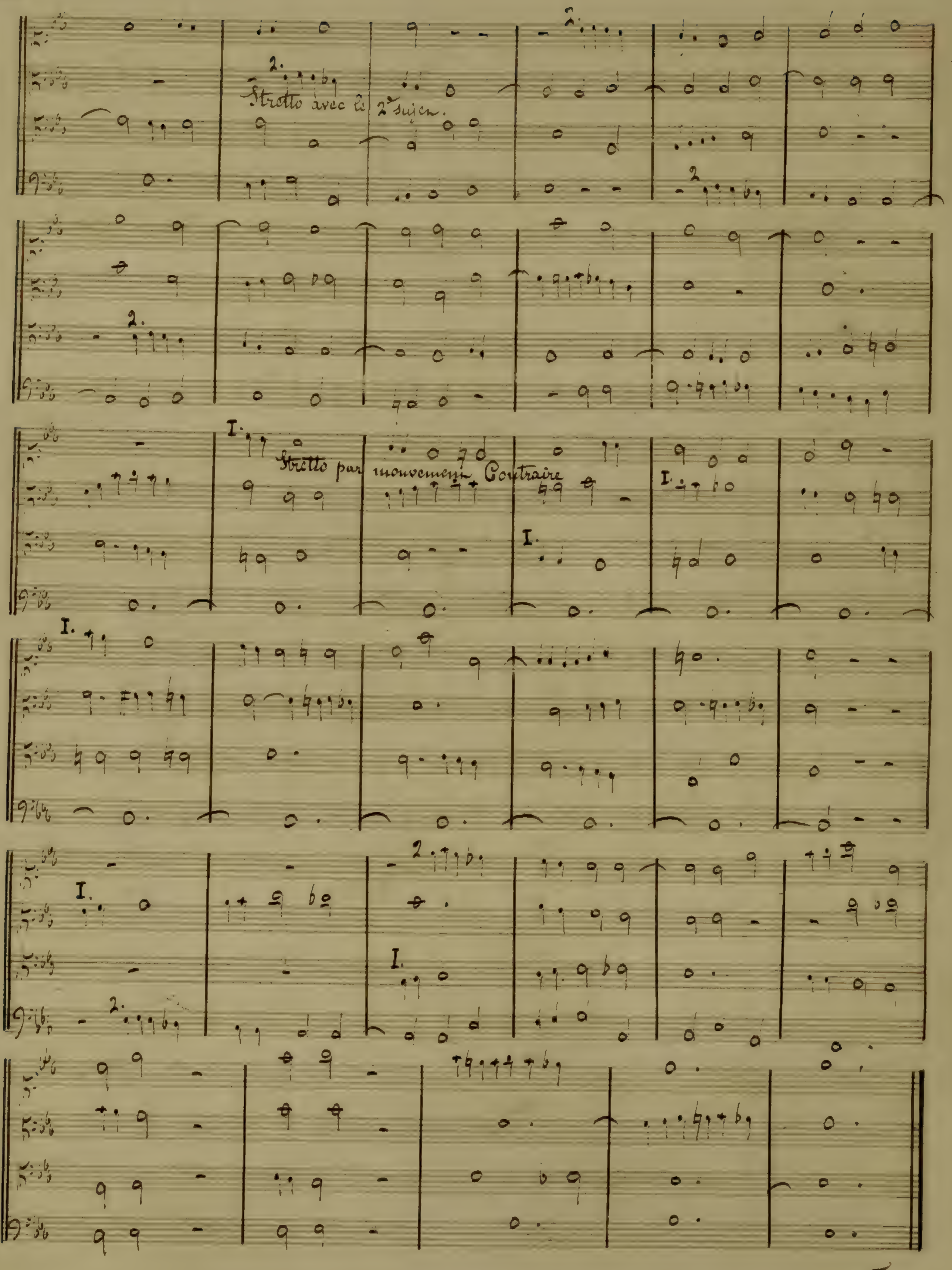
Fugue vocale à 4 parties.

Sujet de César-Auguste Franck.






loco
Stretto.

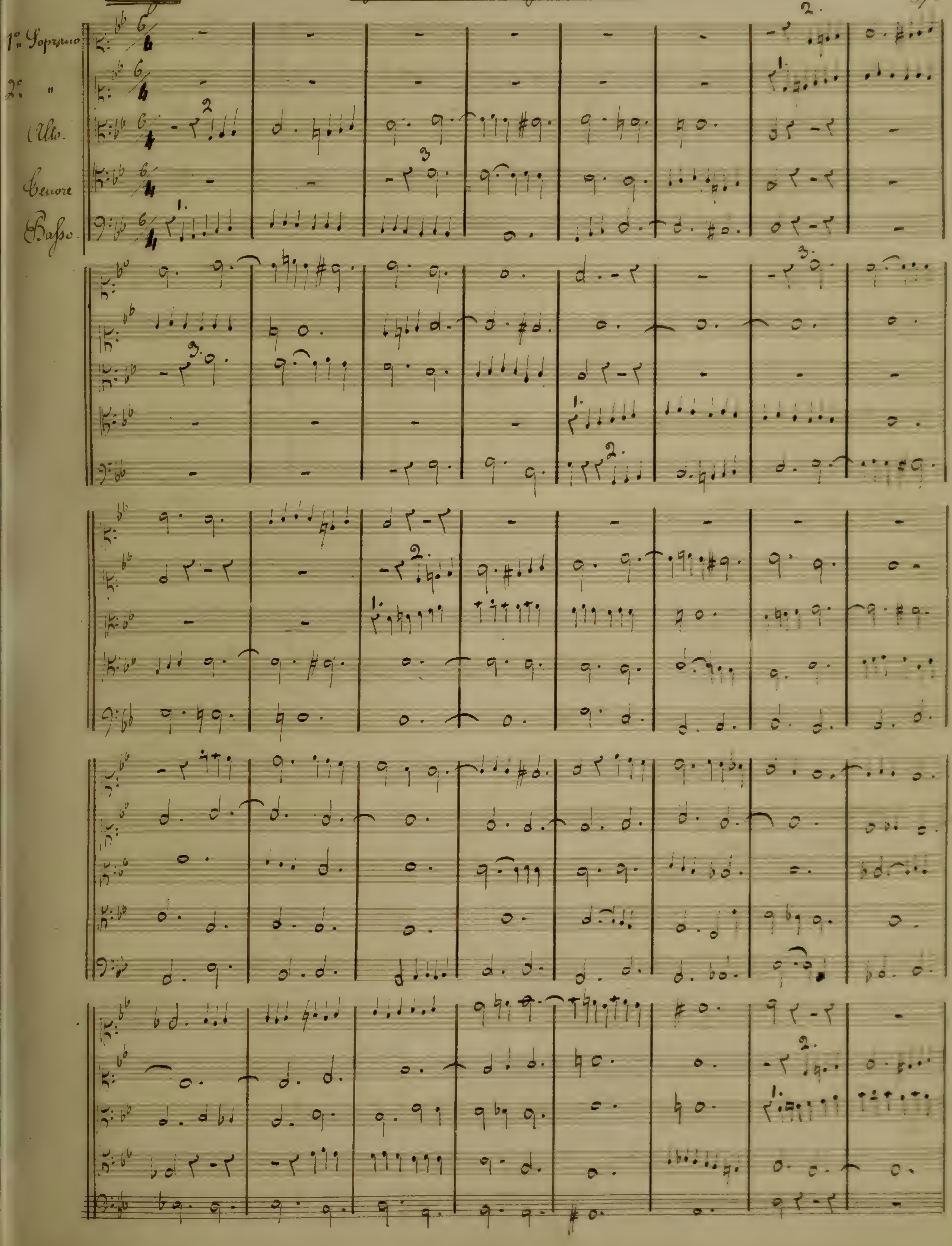


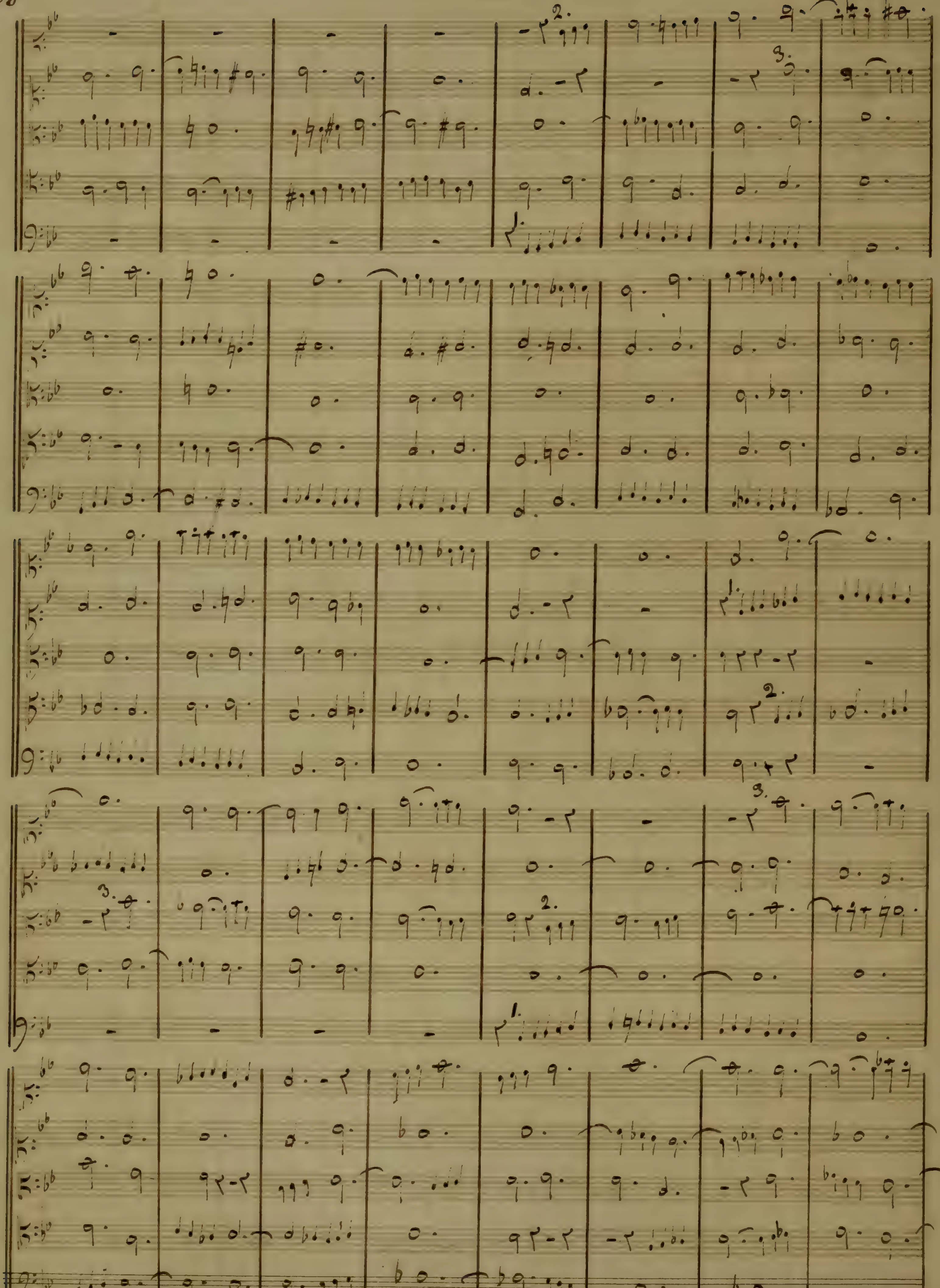
Fine.

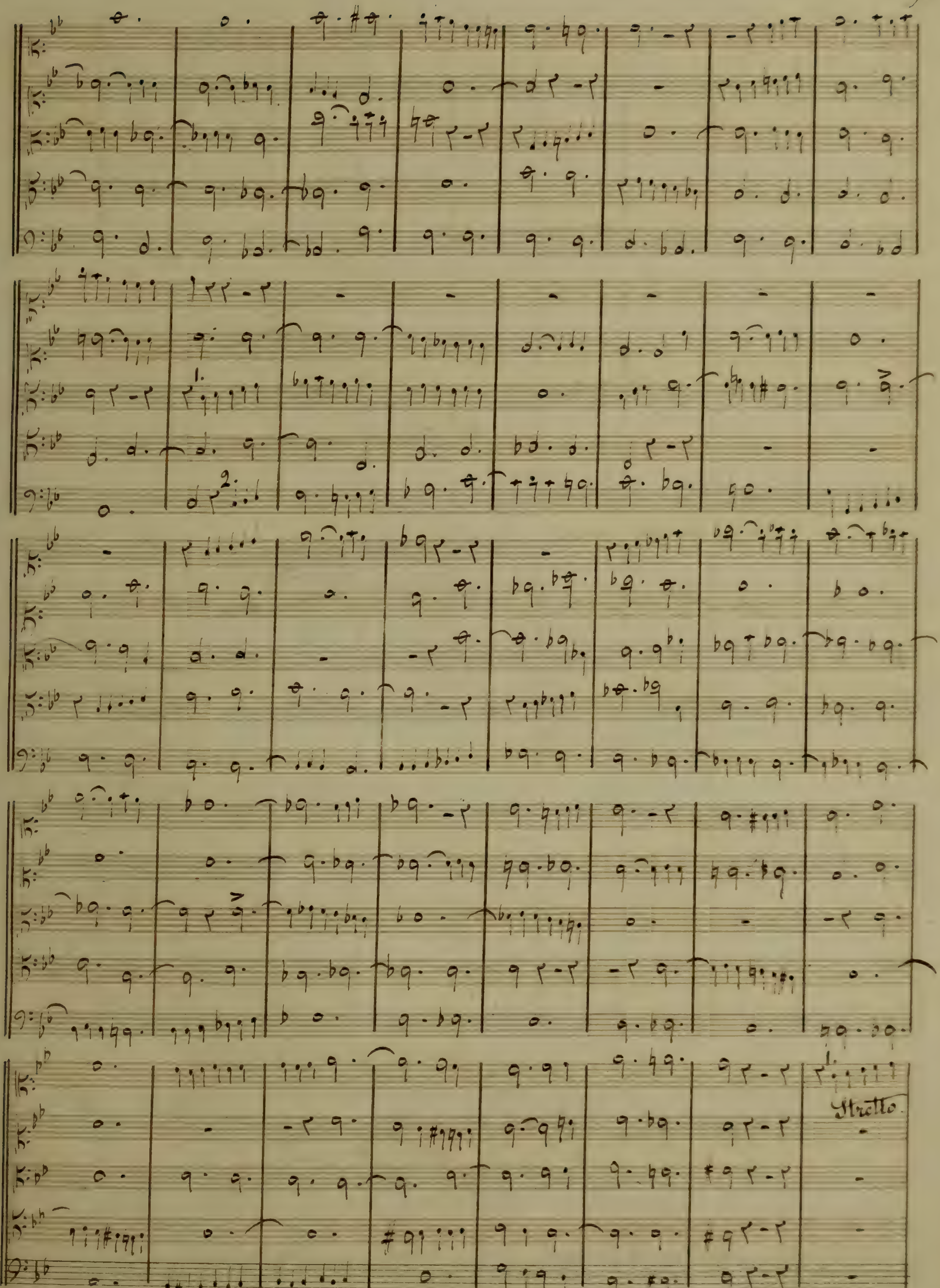
Fugue vocale à 5 Parties.

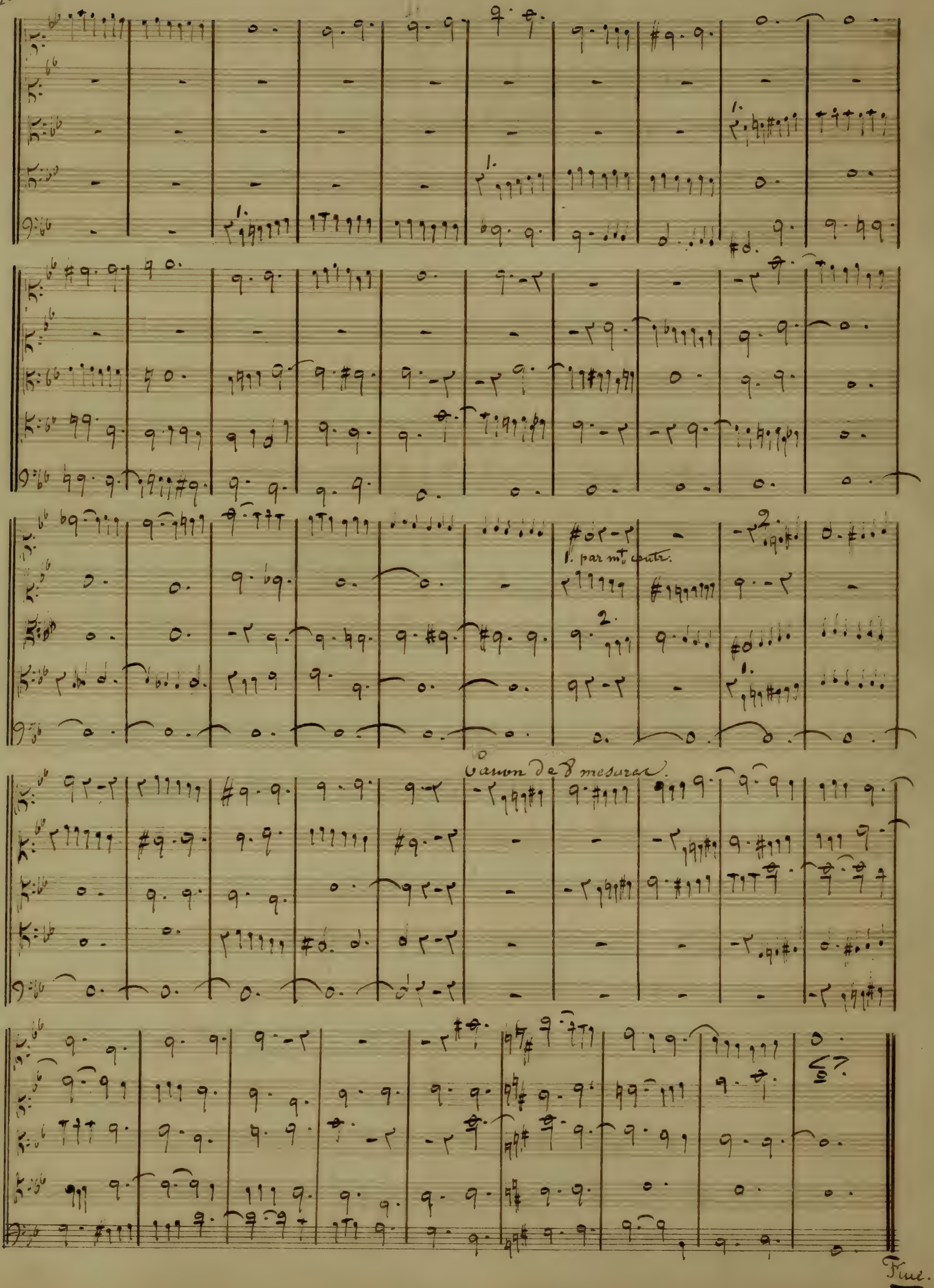
Sujet de César-Auguste Franck.

Allegro





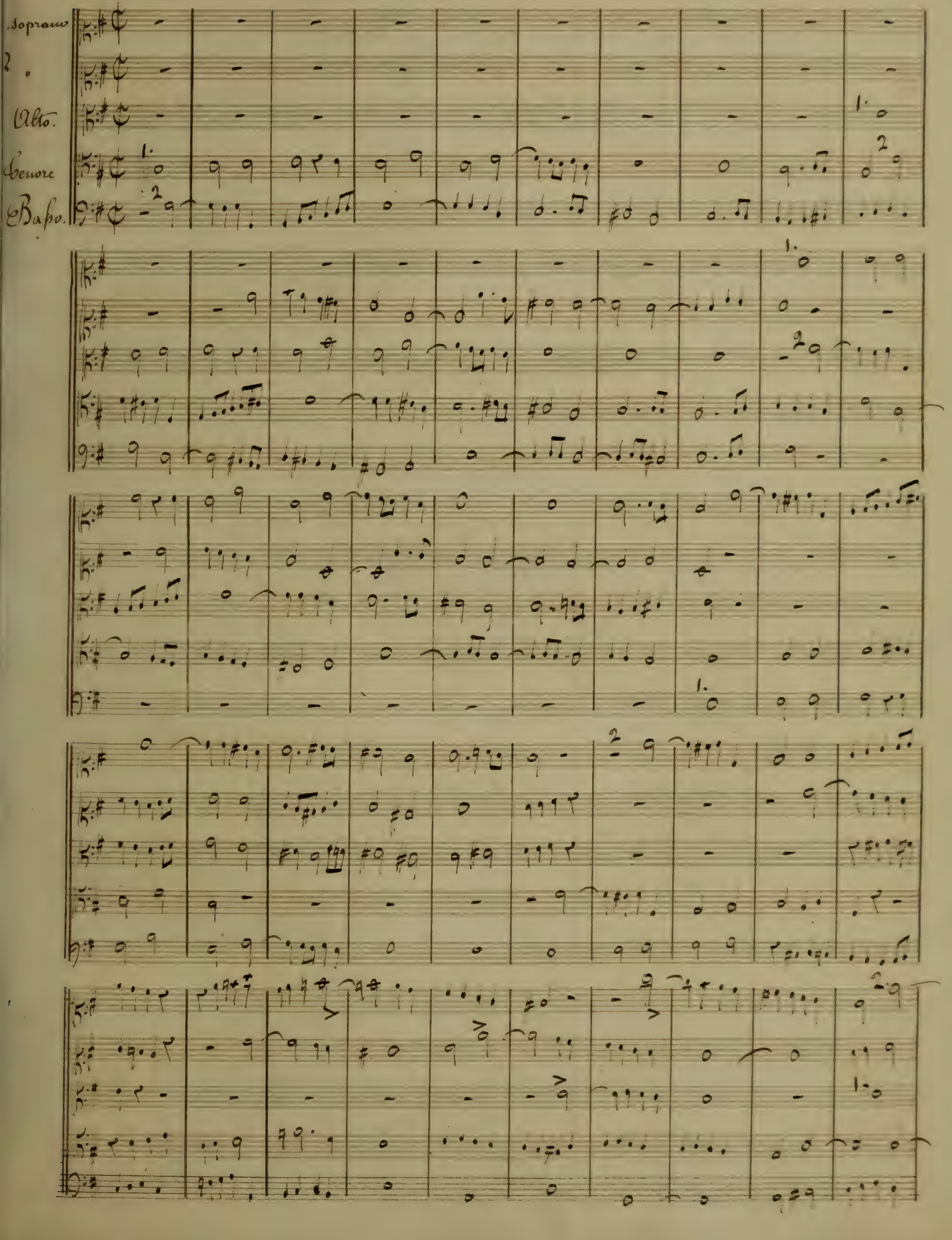

Stretto.

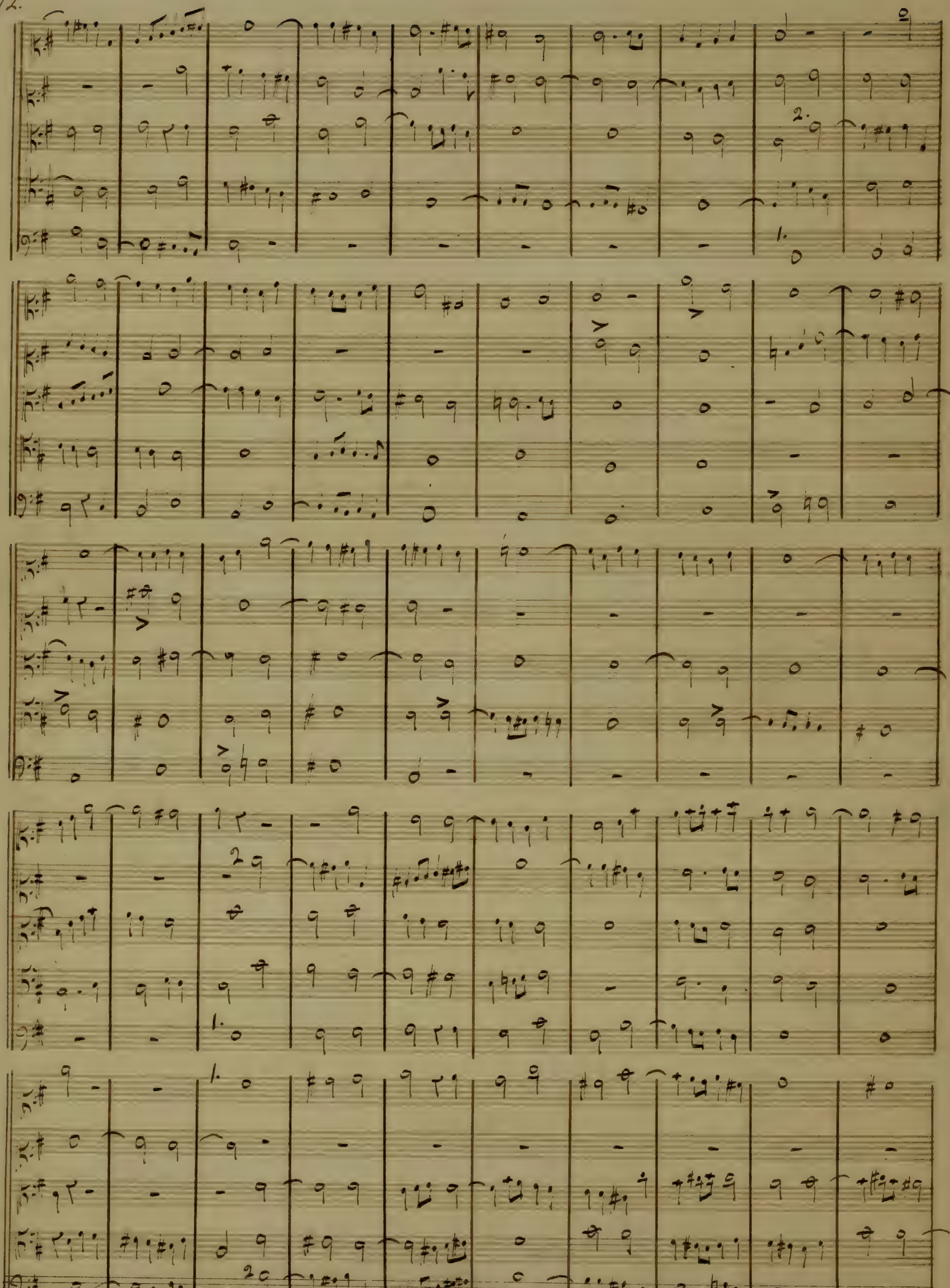

Canon de 8 mesures
Fine.

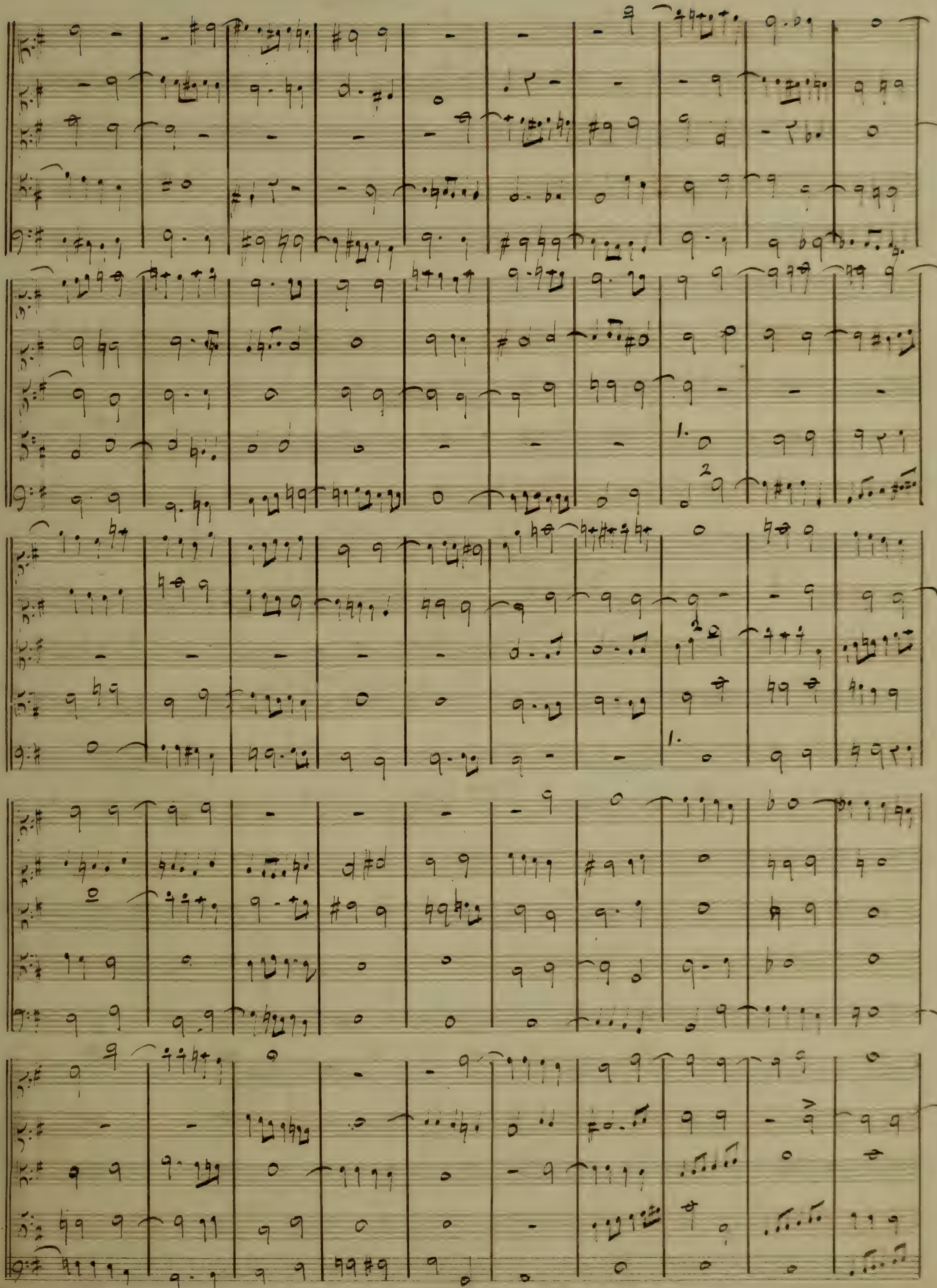
Fugue vocale à 5 parties.

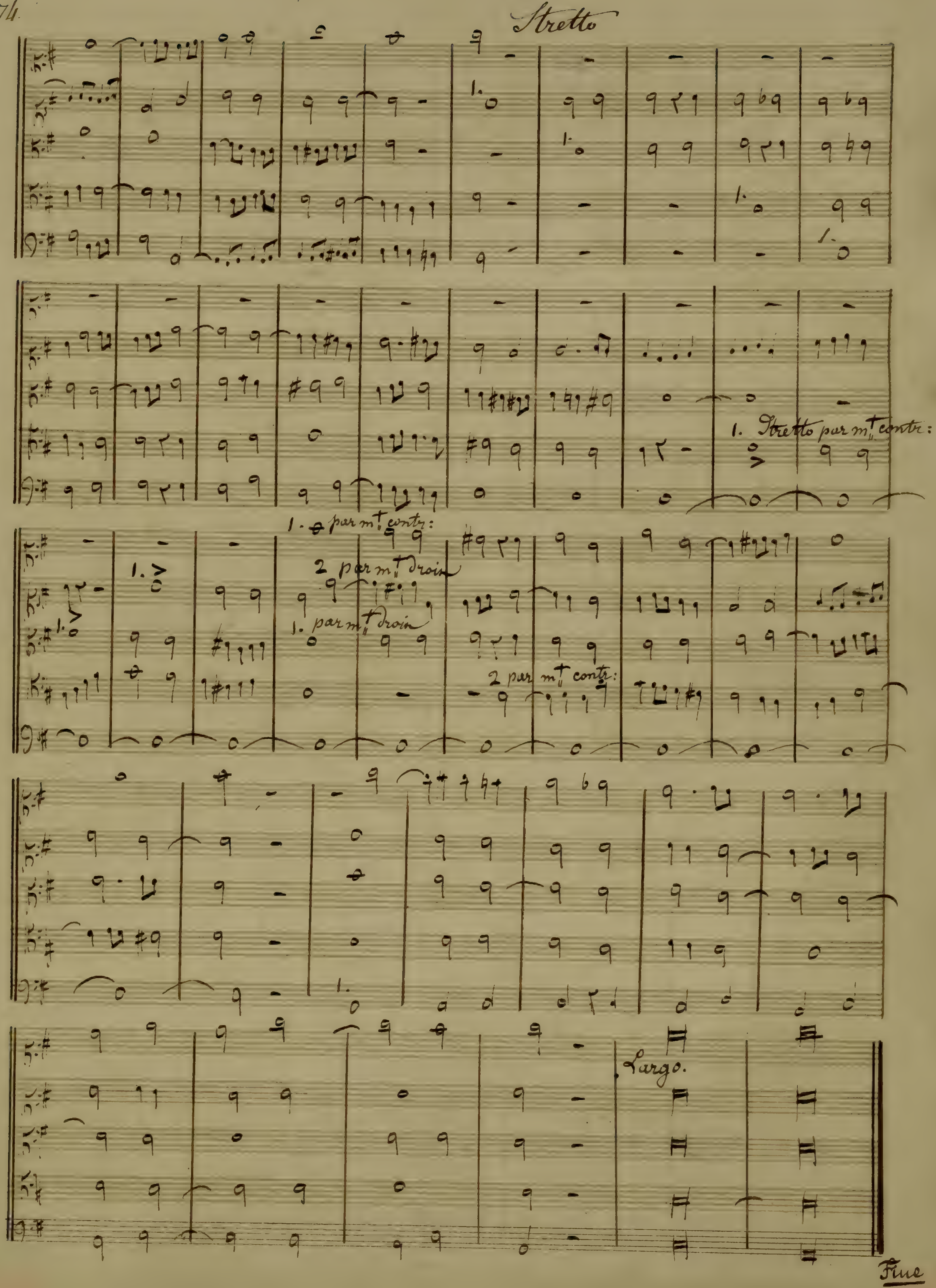
Moderato.

sujet de Marcello donné au concours de l'Institut en 1838





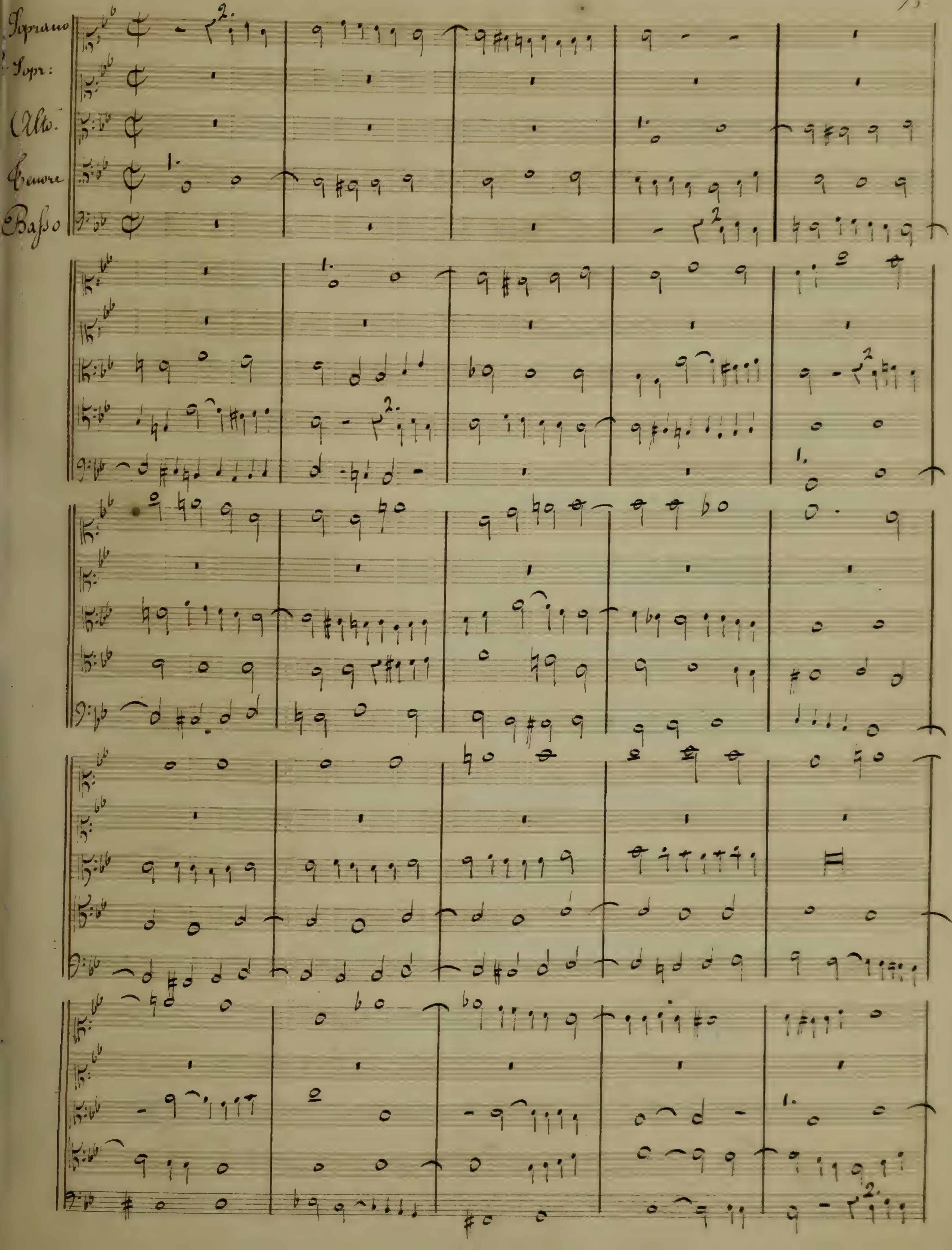


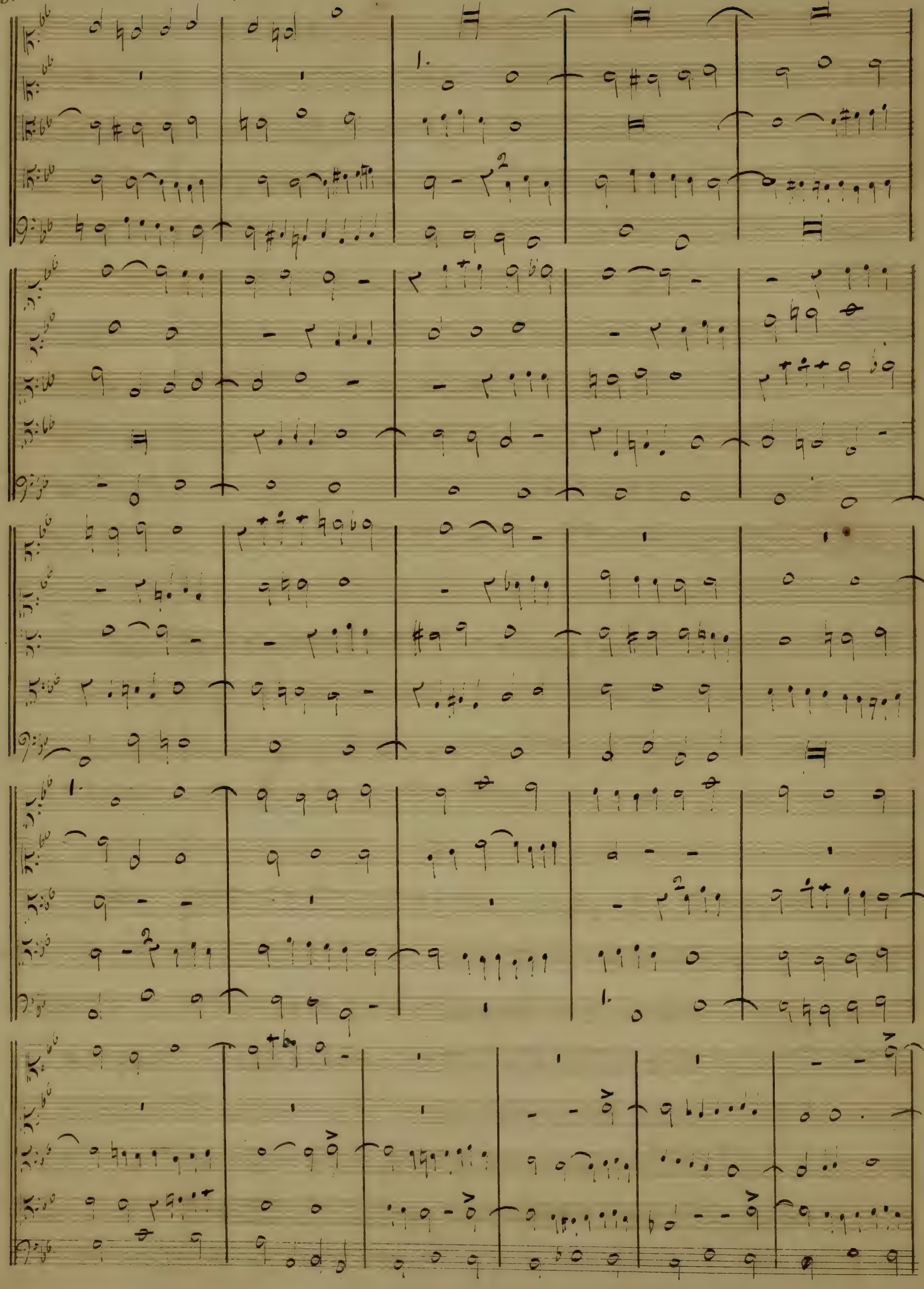

Stretto
1. Stretto par mt contr:
1. par mt contr:
2 par mt droit
1. par mt droit
2 par mt contr:
Largo.
Fine

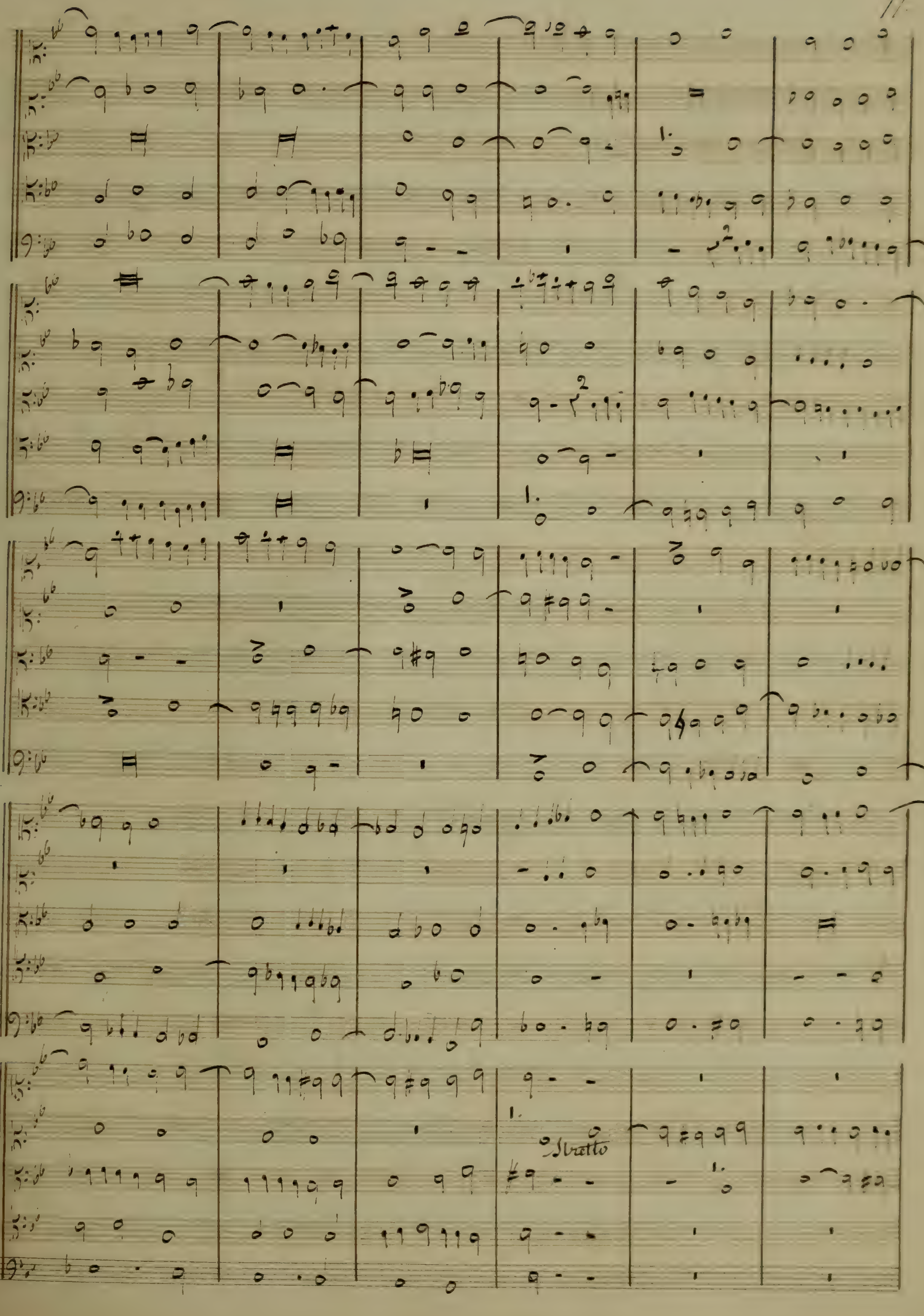
Fugue vocale à 5 Parties,

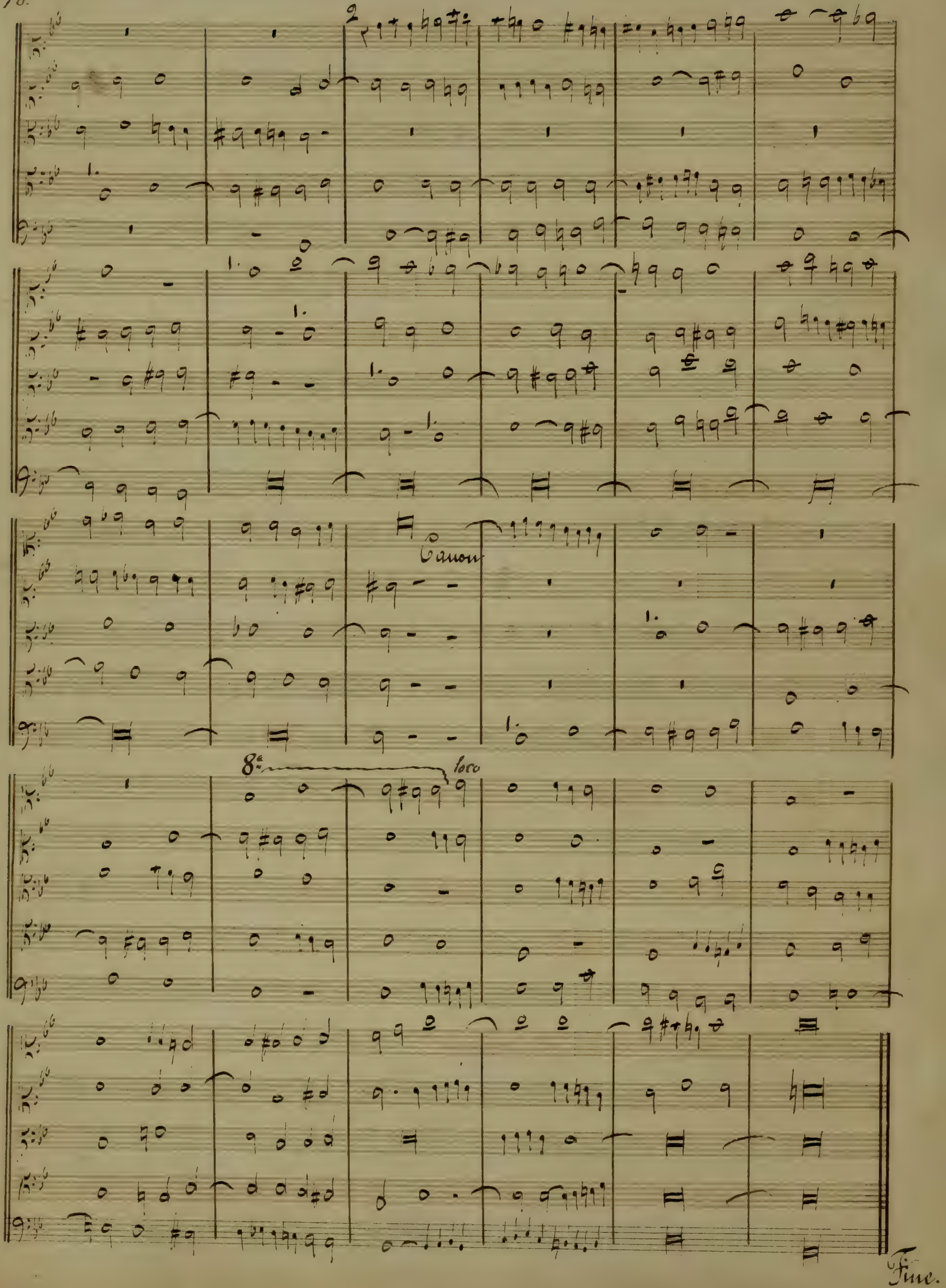
Sujet de César-Auguste Franck

Moderato.






Stretto

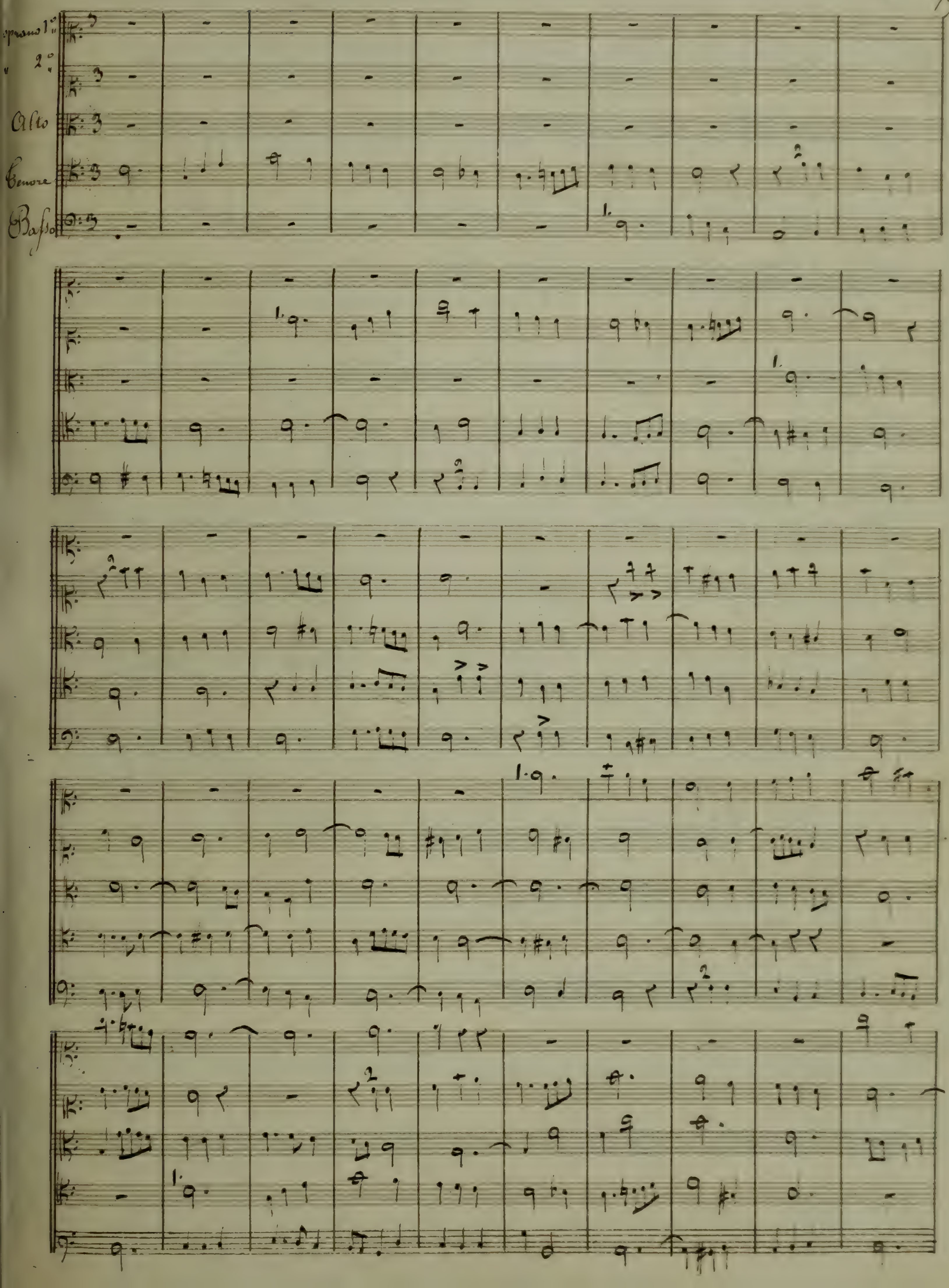

Canon
8a
loco
Fine.

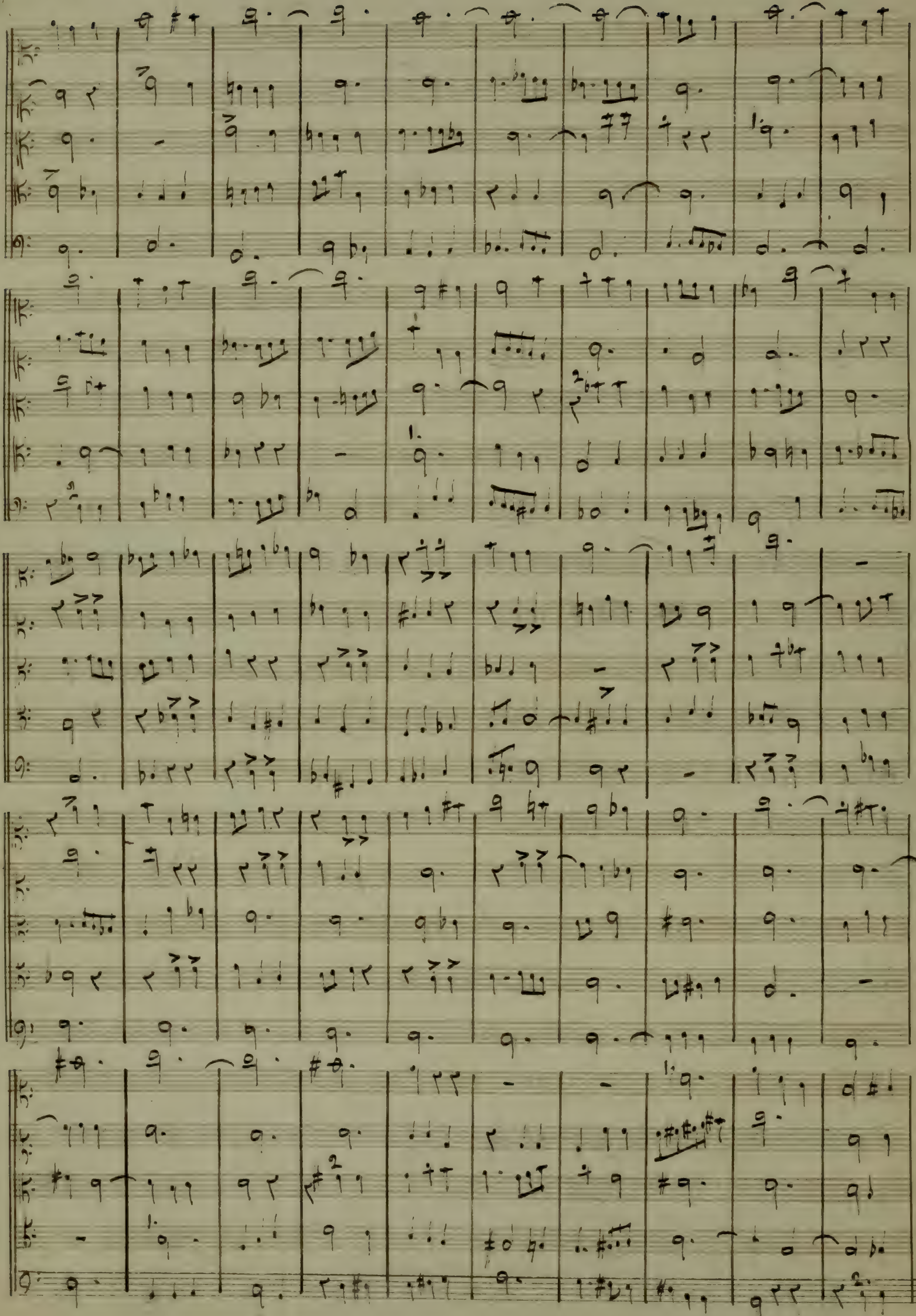
Fugue vocale à 5 Parties (: par mouvement contraire :)

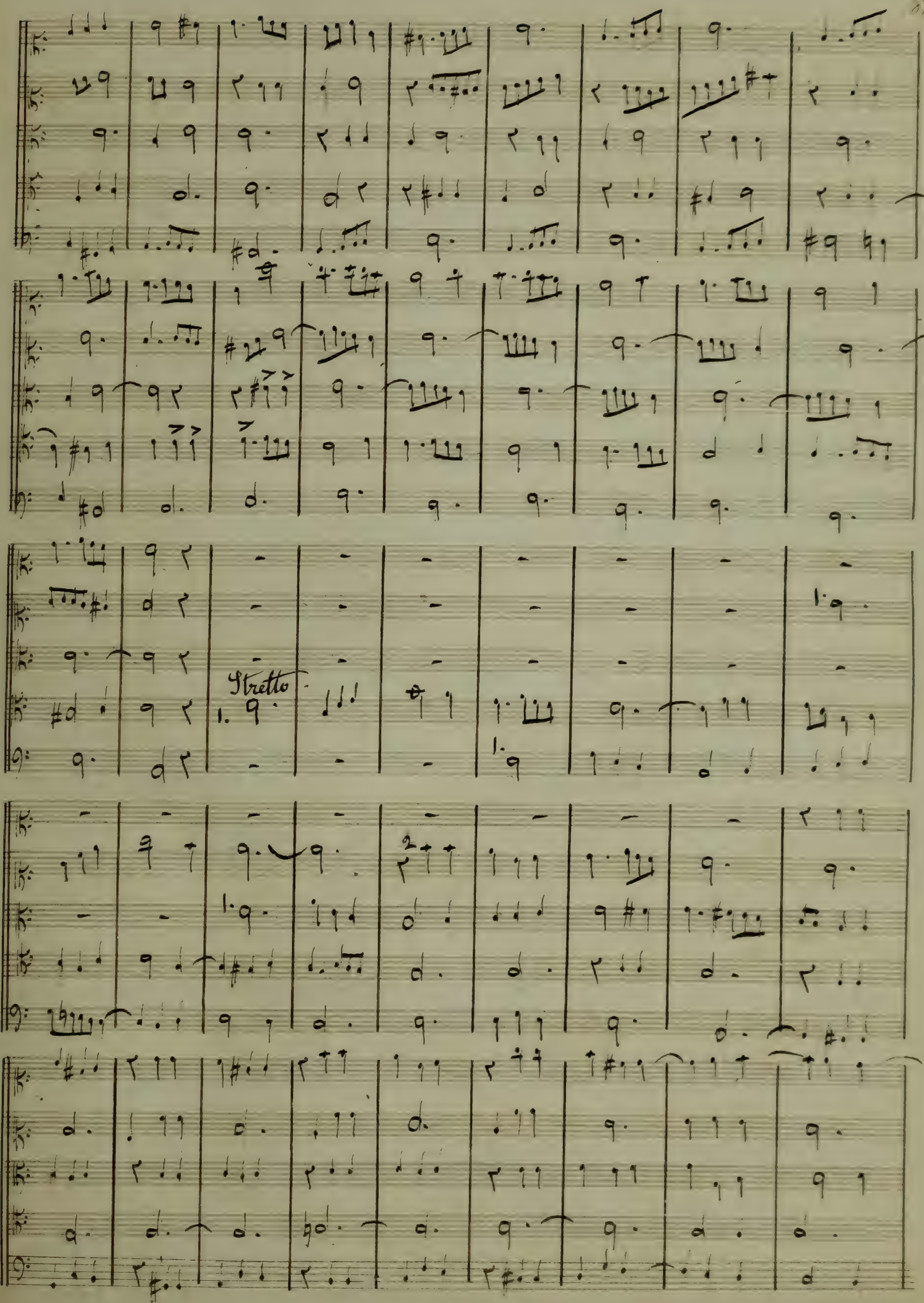
Sujet de Mr. Leborne.

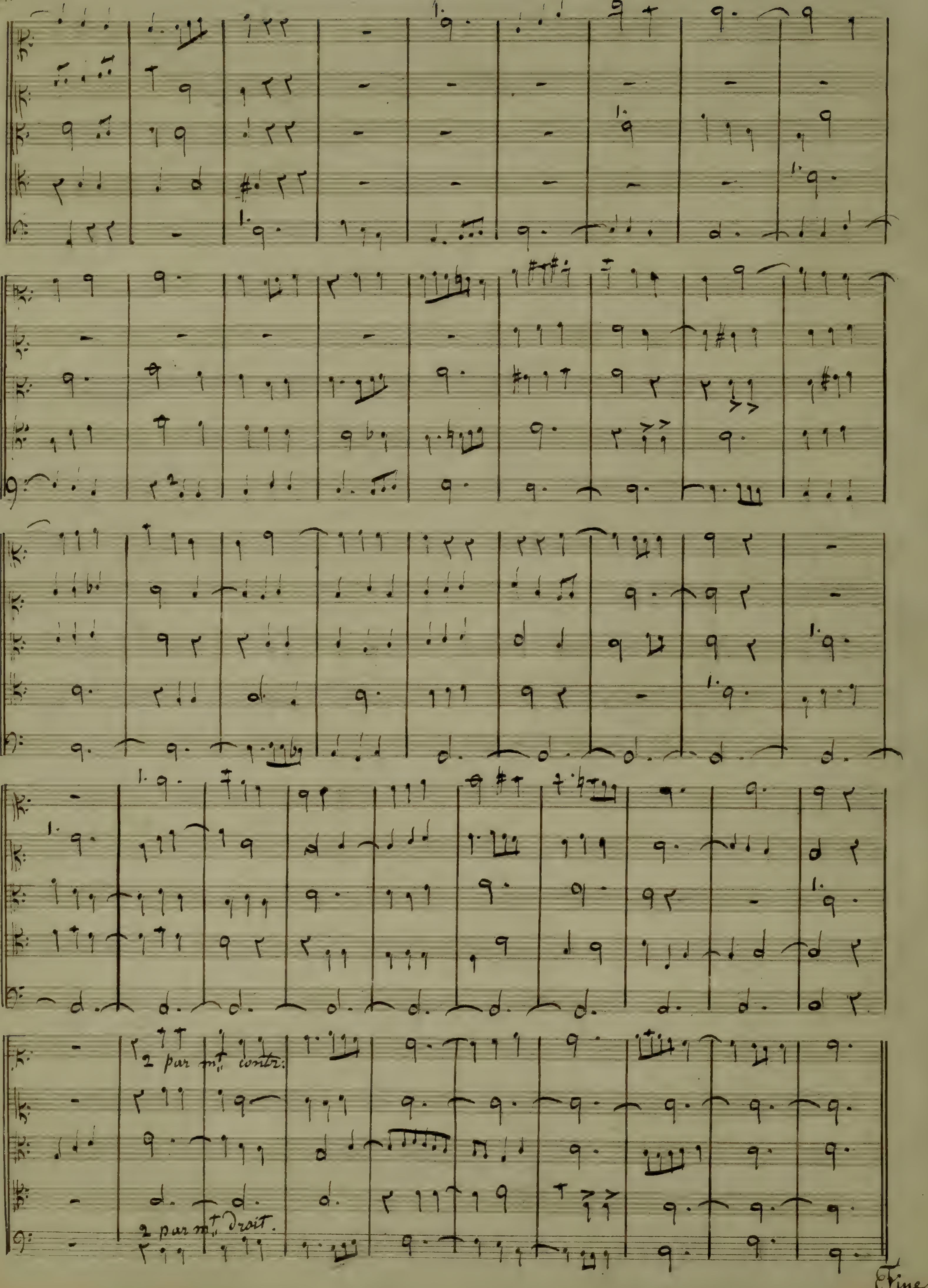
Allegretto.

18
10 + 4
38





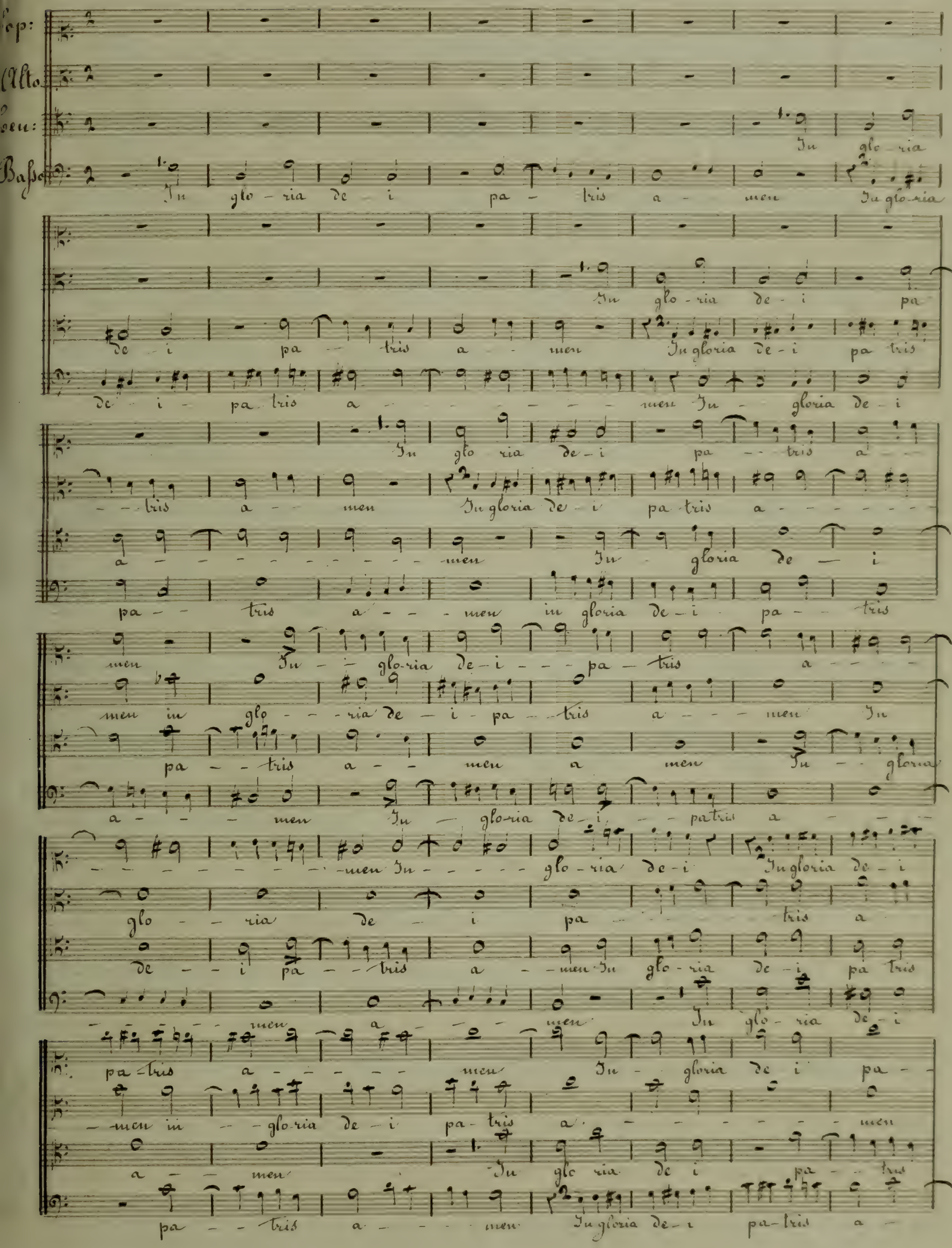

Stretto

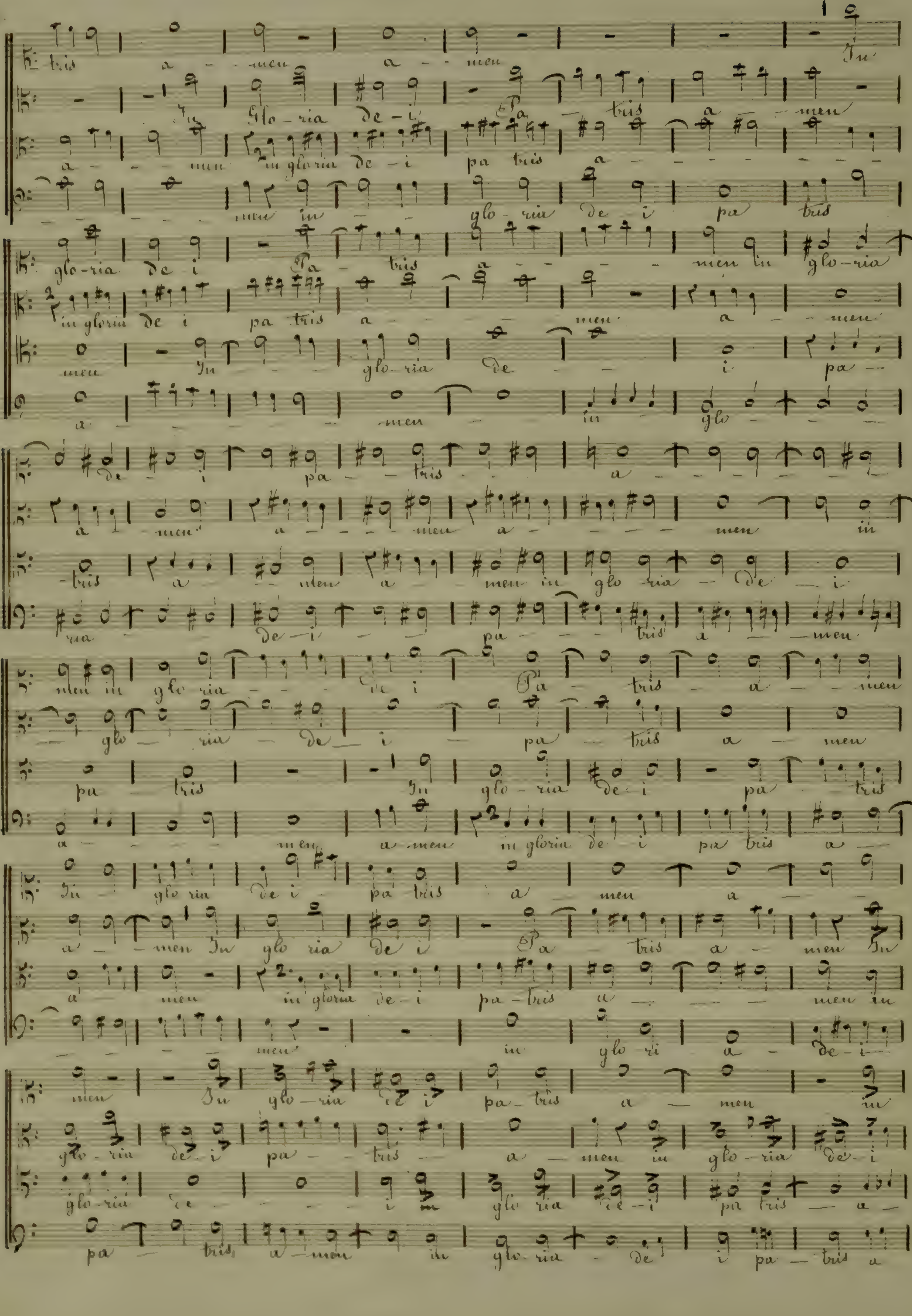

2 par mt. contr.
2 par mt. droit.
Fine

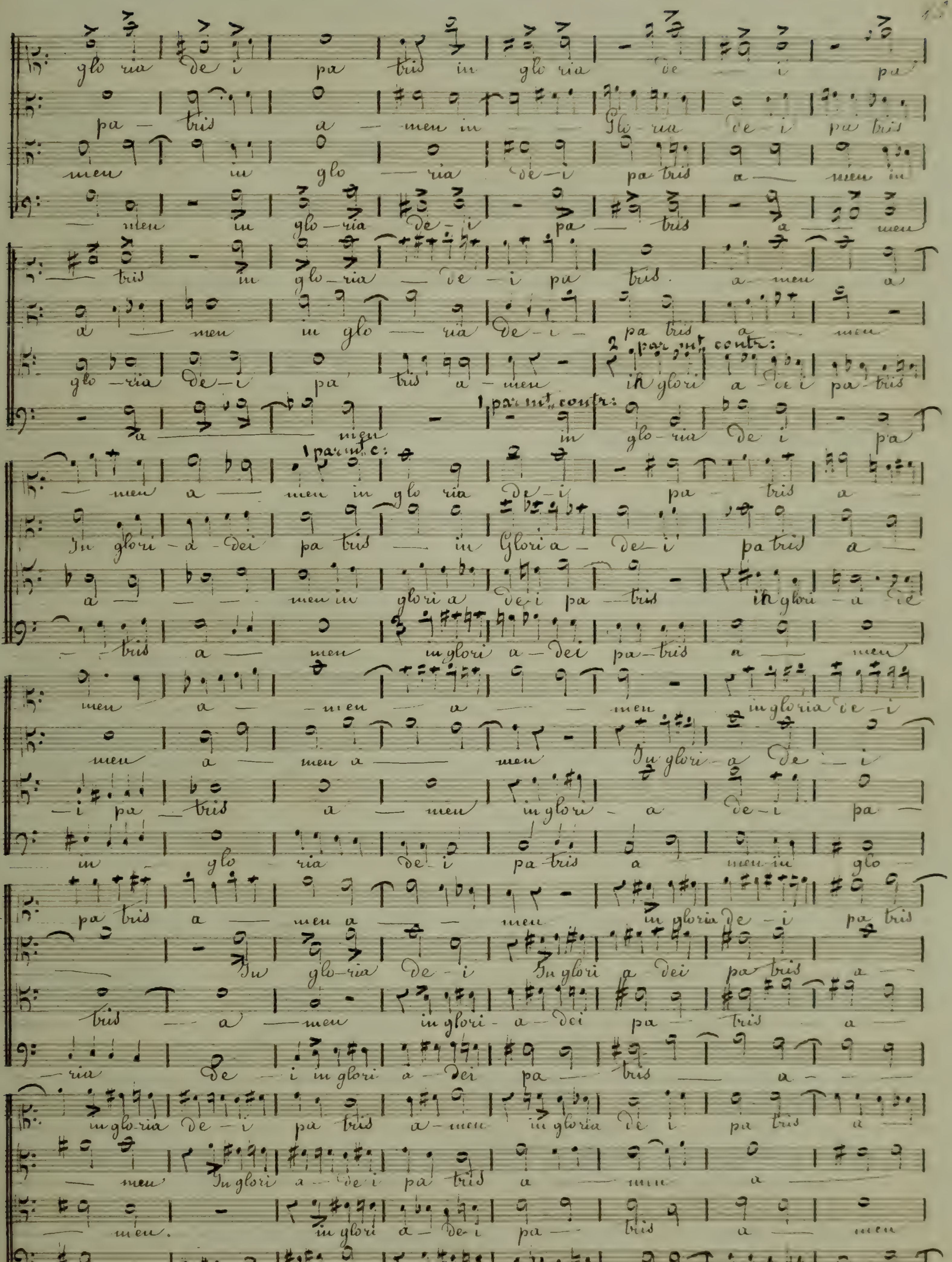
Fugue vocale à 4 Parties.

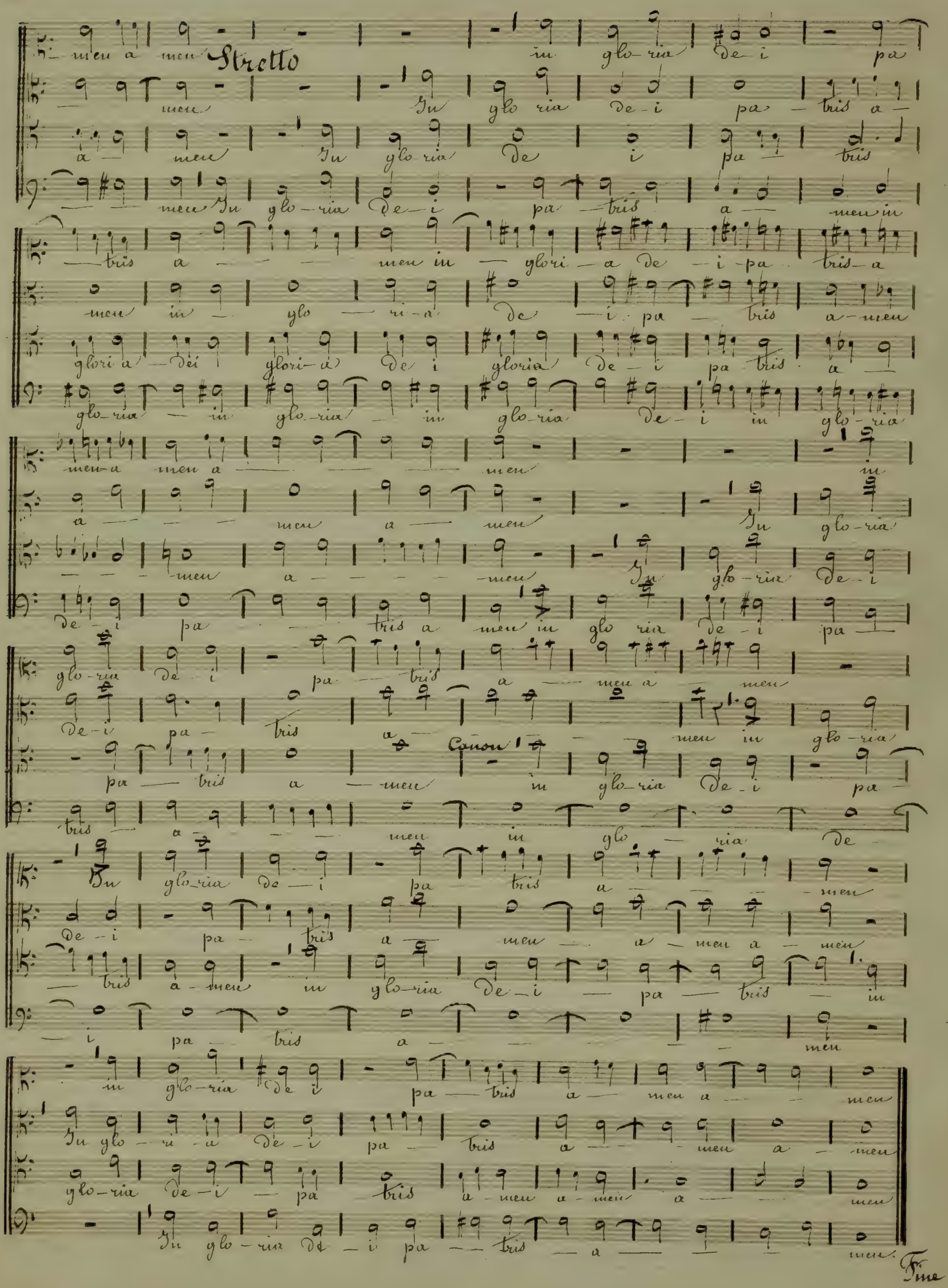
Sujet de Cotumacci.

Alla Breve.




tris a — men a — men In
In Glo-ria De-i Pa — tris a — men
a — — men in gloria De — i pa tris a
men in — — glo-ria De i pa tris
glo-ria De i Pa — tris a — — men in glo-ria
in gloria De i pa tris a — men a — men
men In — glo-ria De — — i pa —
a — — — men in glo —
De — i pa — tris a
a — men a — — — men a — — men in
tris a — men a — men in glo-ria — De — i
ria — De — i — pa — — tris a — men
men in glo-ria — — De i Pa — tris — a — men
glo — ria — De — i — pa — tris a — men
pa — tris In glo-ria De-i pa — tris
a — — men a men in gloria De i pa tris a
In glo ria De i pa tris a — men a
a — men In glo ria De i Pa tris a — men In
a — men in gloria De-i pa — tris a — men in
men in glo-ri a — De-i
men In glo-ria De i pa — tris a — men in
glo-ria De-i pa — tris — a — men in glo-ria De-i
glo-ria De — i in glo ria De — i pa tris — a
pa — tris a — men in glo-ria — De i pa — tris a

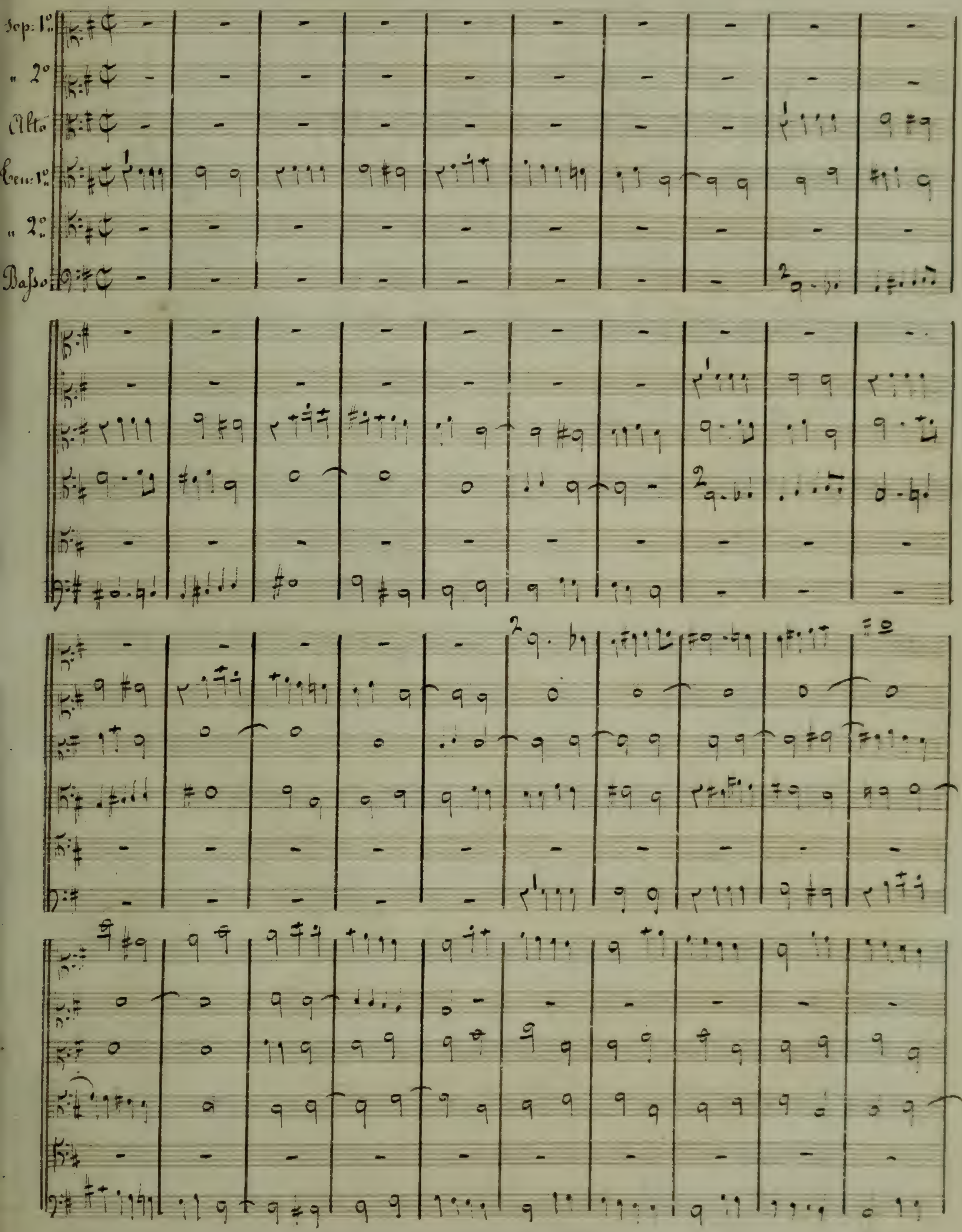

2 par. int. contr:
1 par. int. contr:

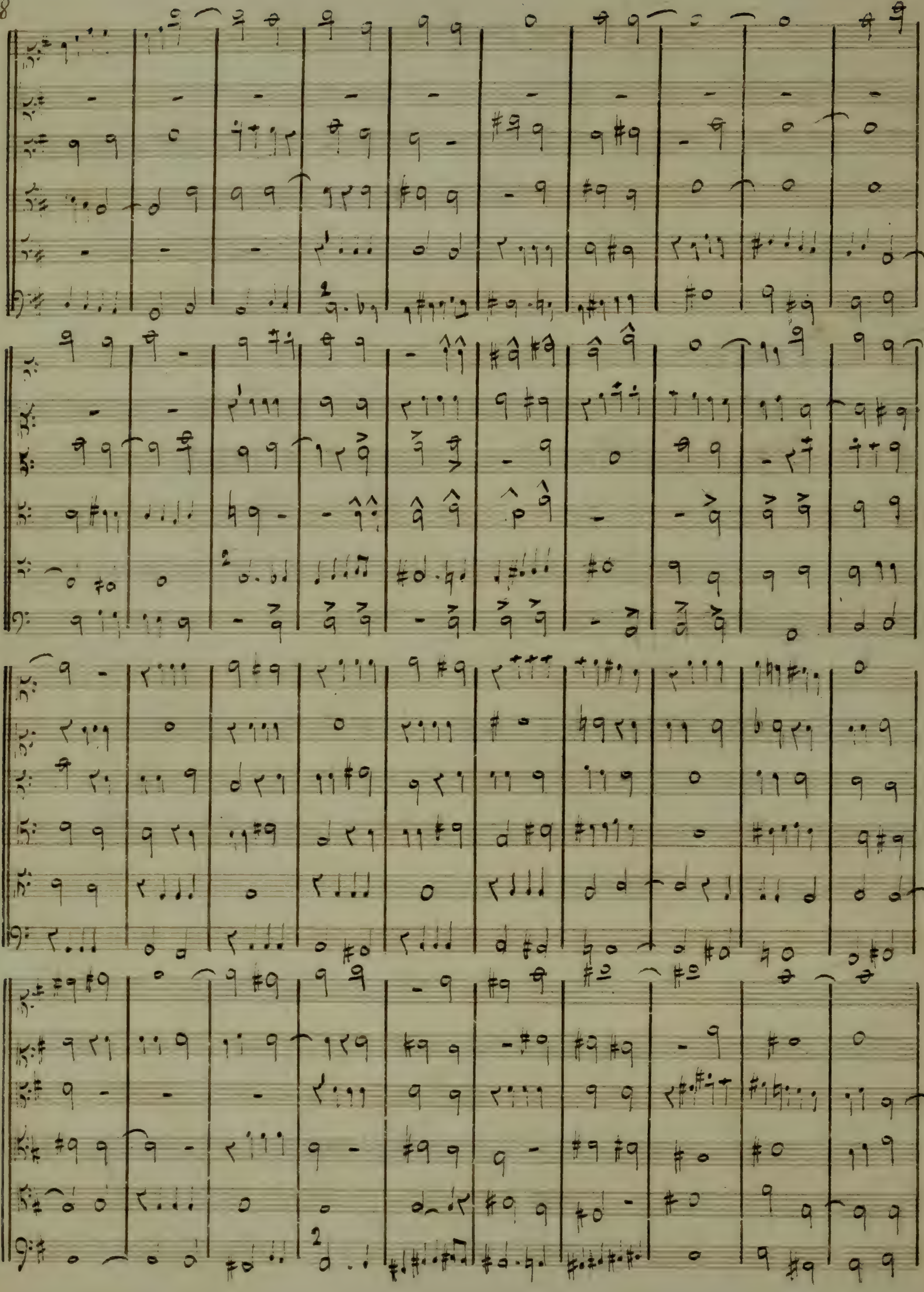

Stretto
Canon!
Fine

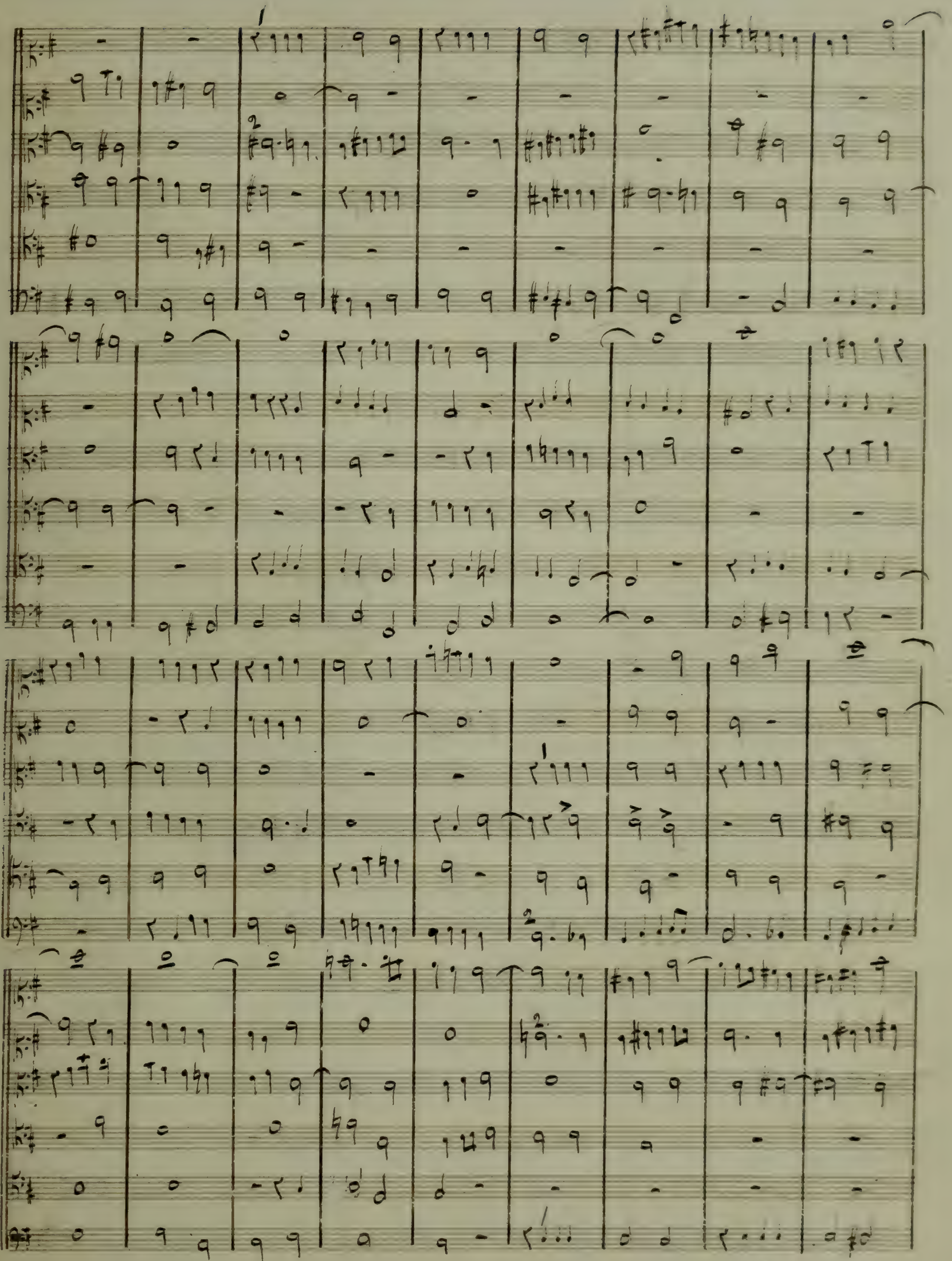
Fugue vocale à six parties

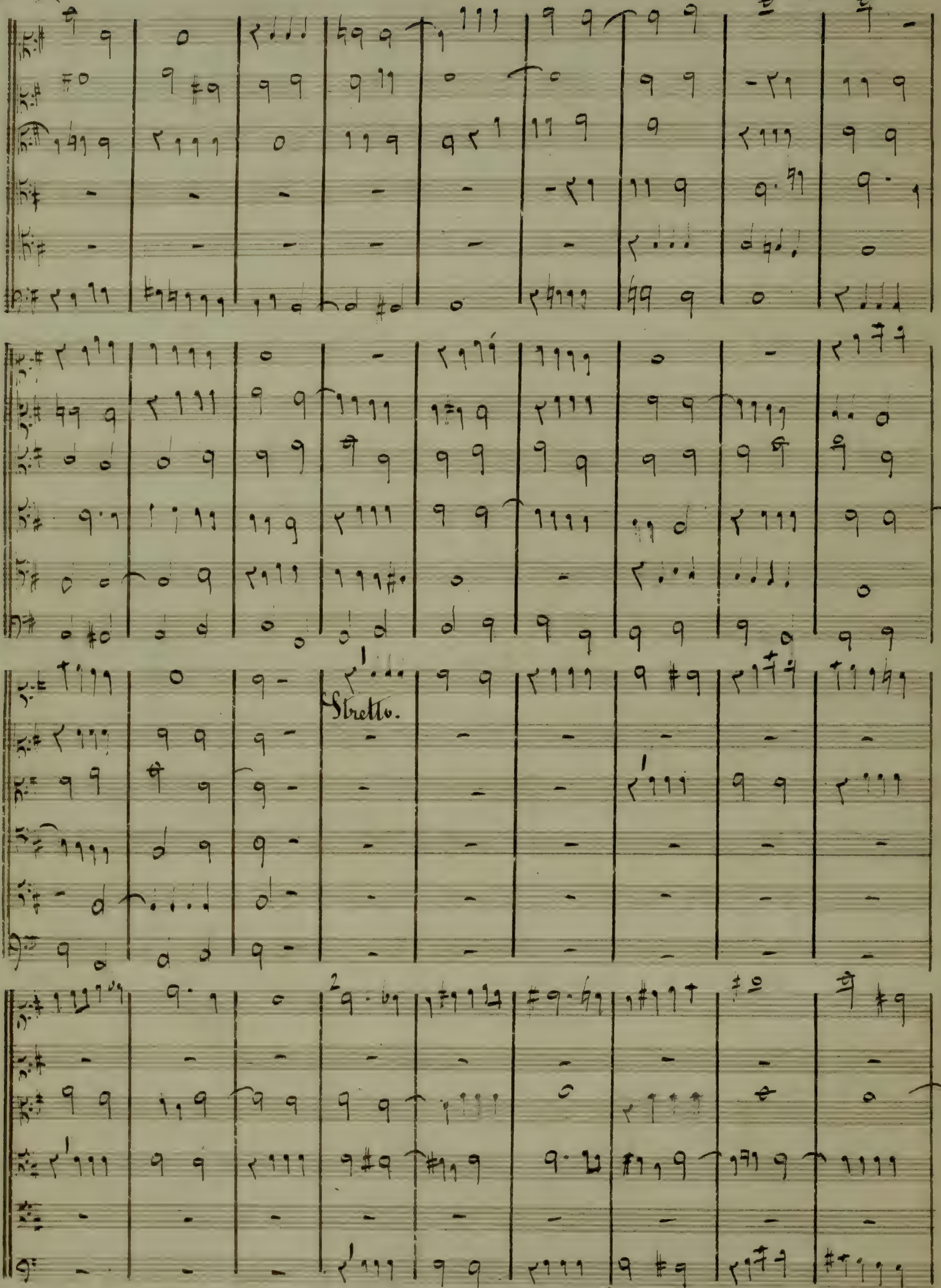
Sujet de Mr. Leborne.

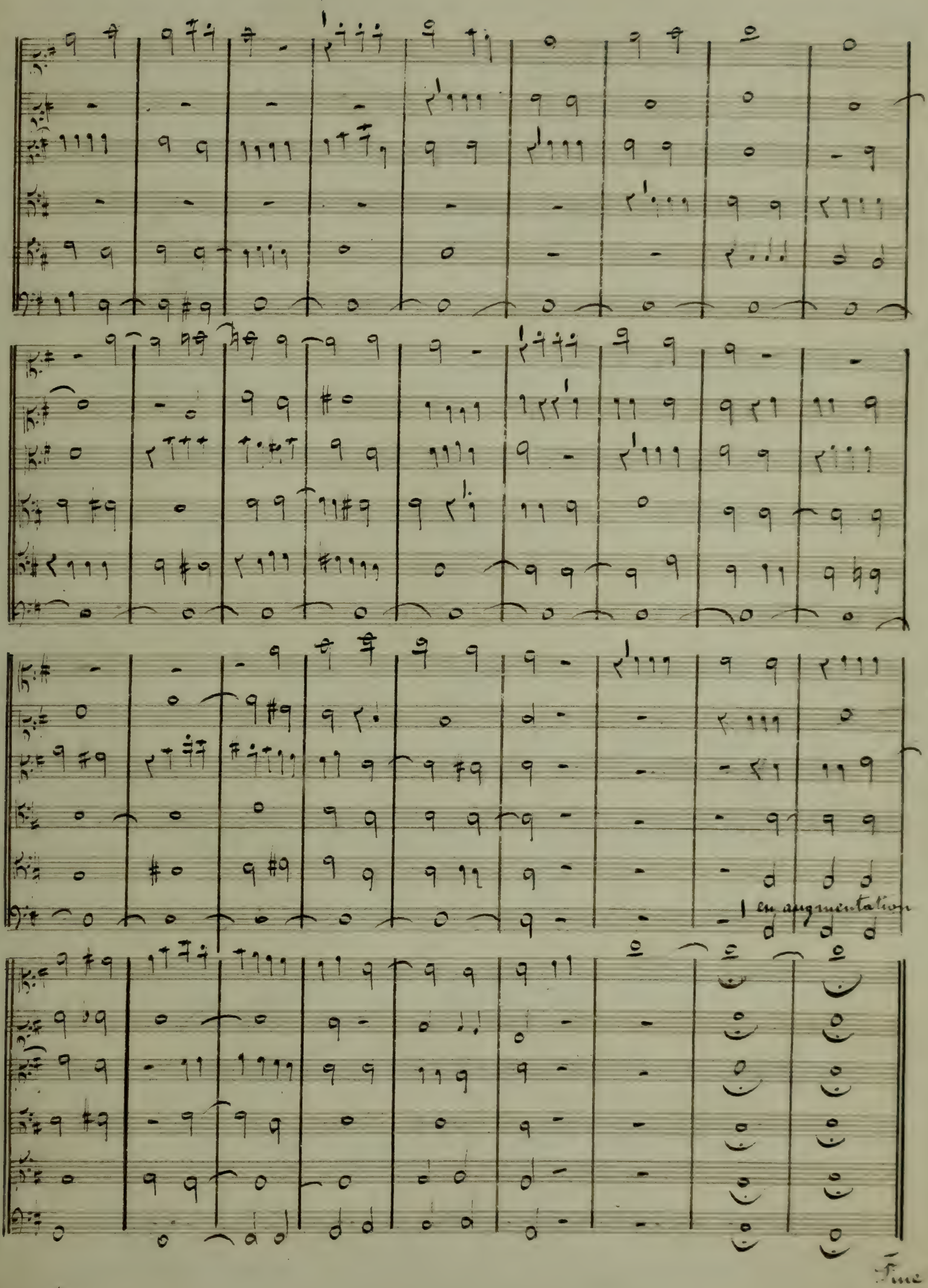
Alla Breve







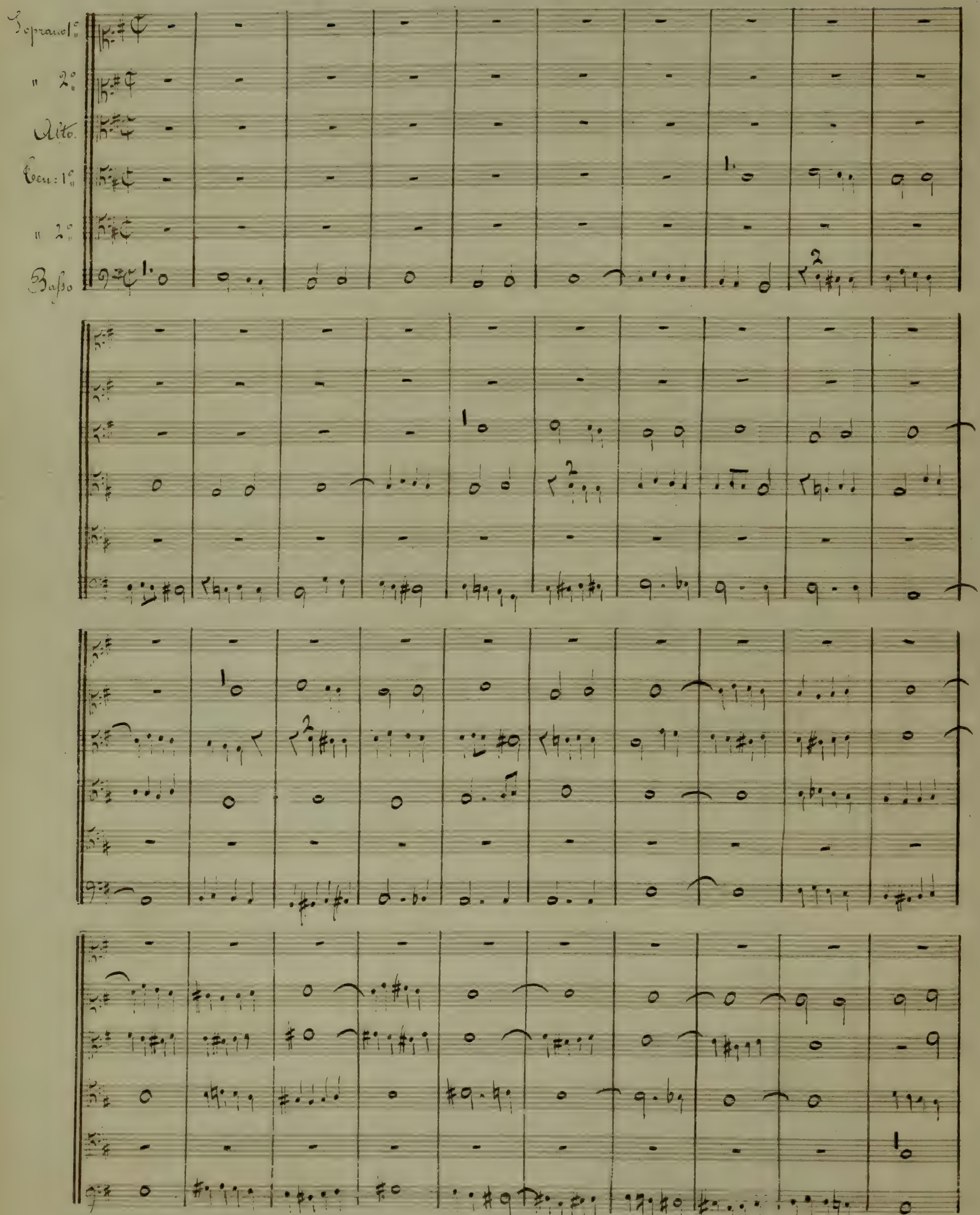

Stretto.

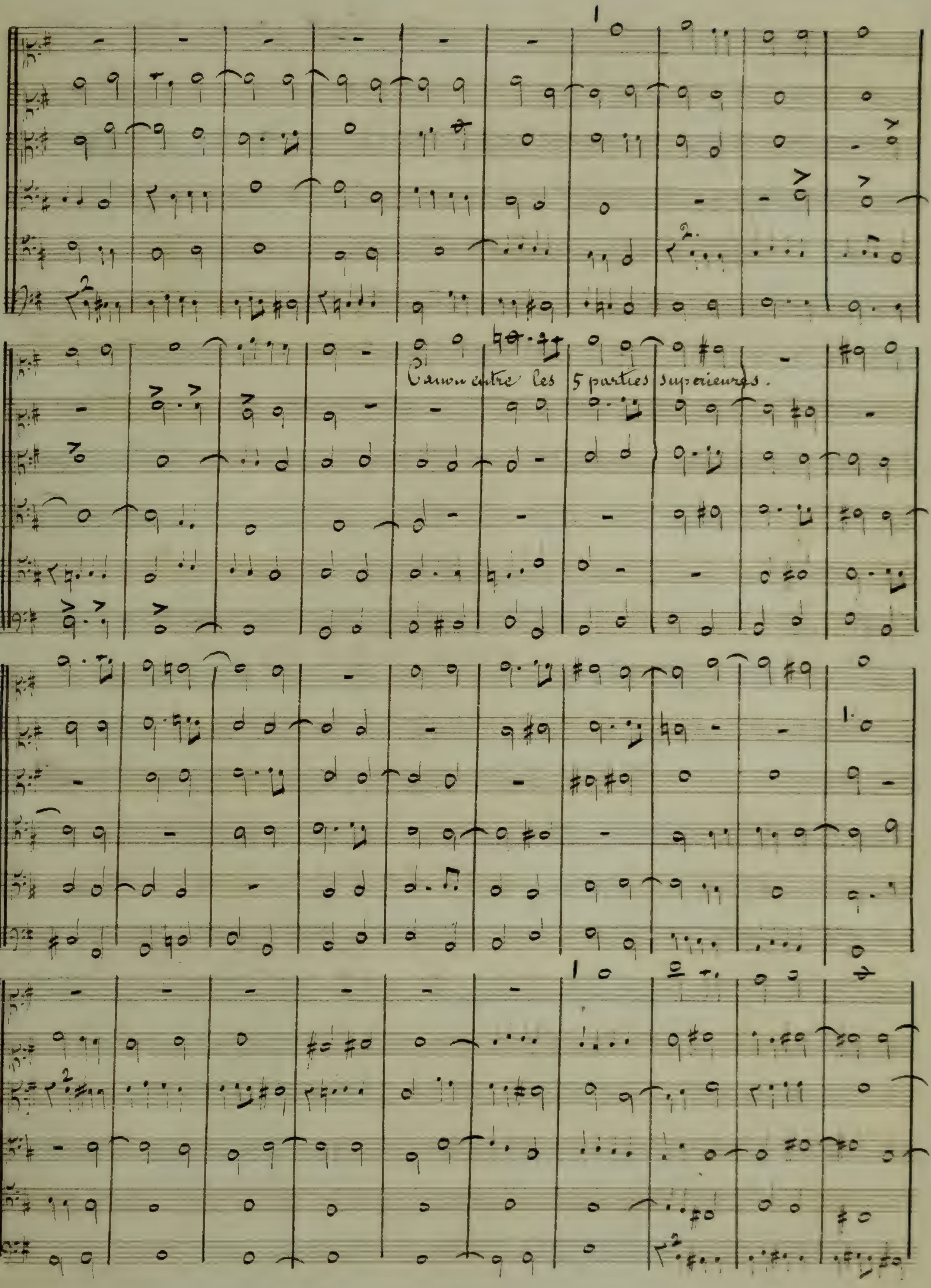

en augmentation
Fine

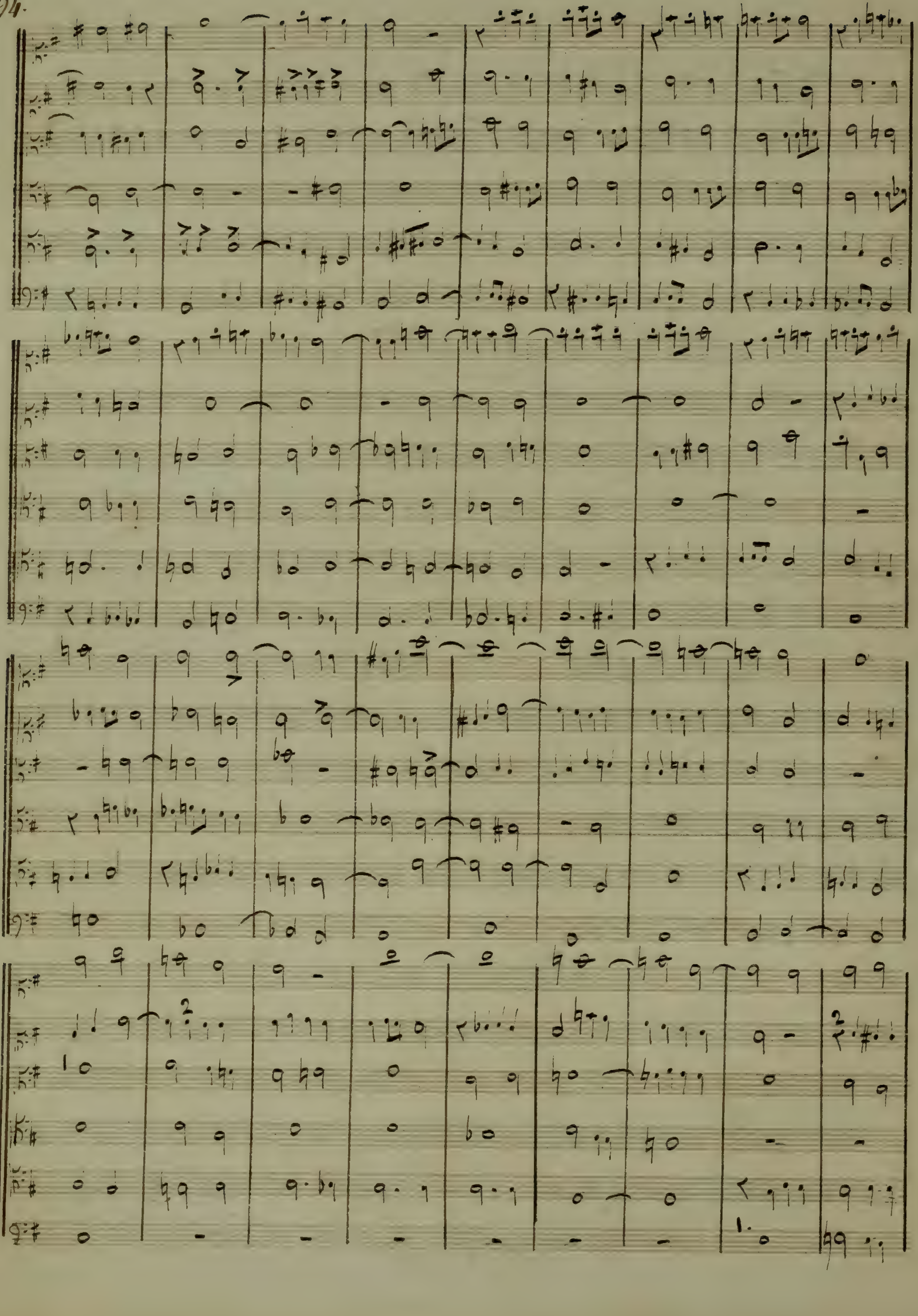
Fugue vocale a 6 Parties.

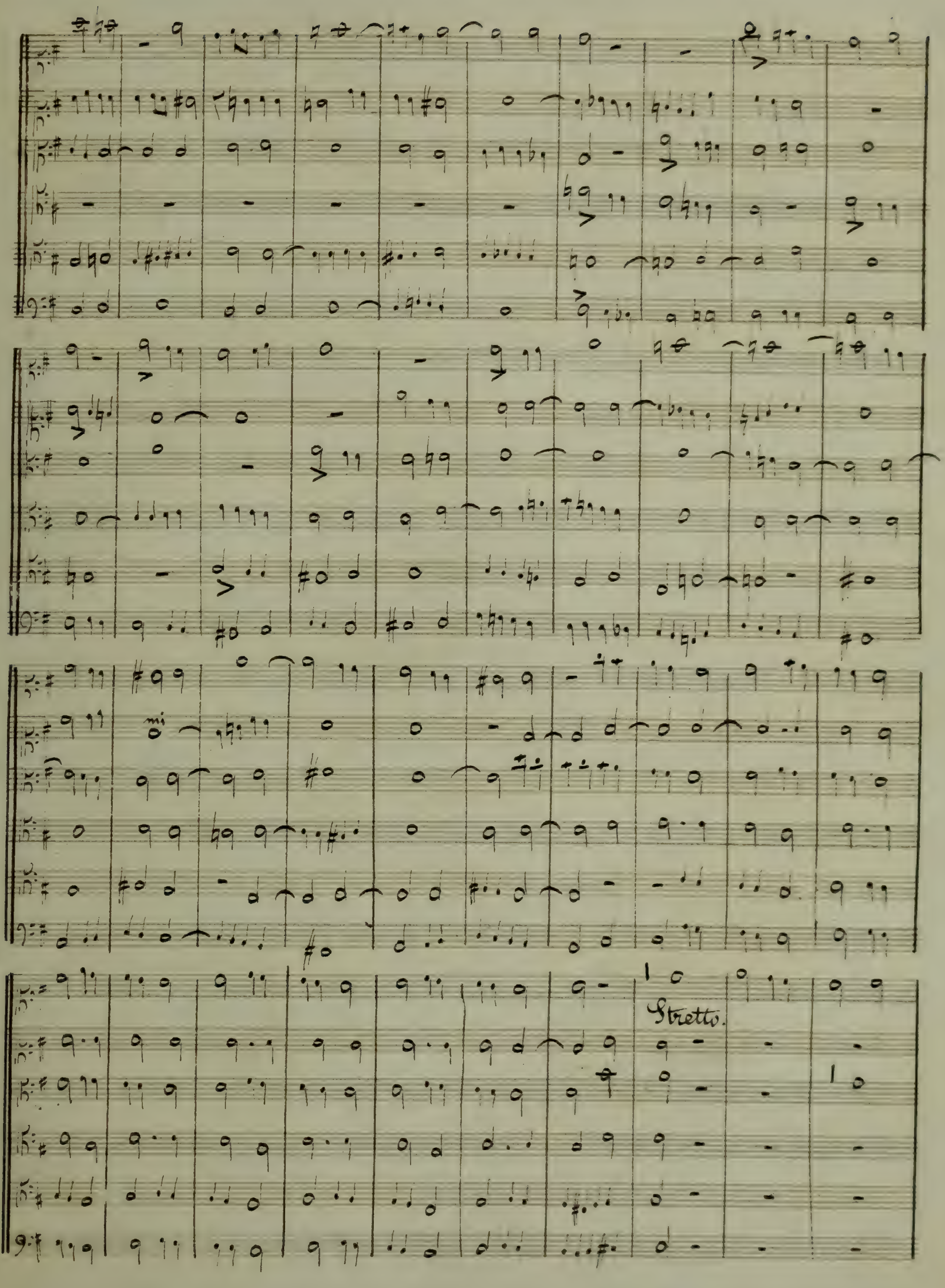
92. Alla Breve

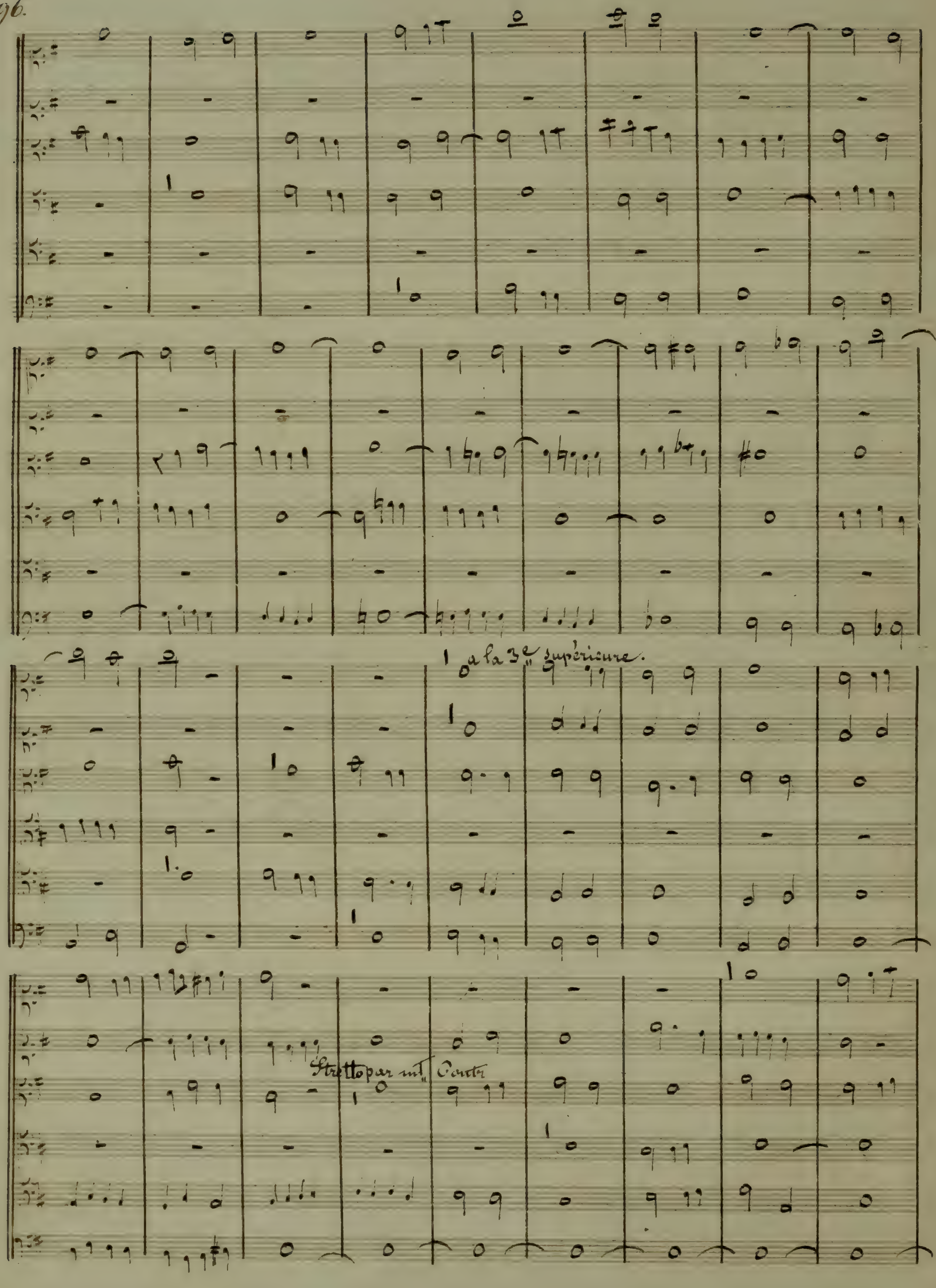
Sujet de Mattheson.

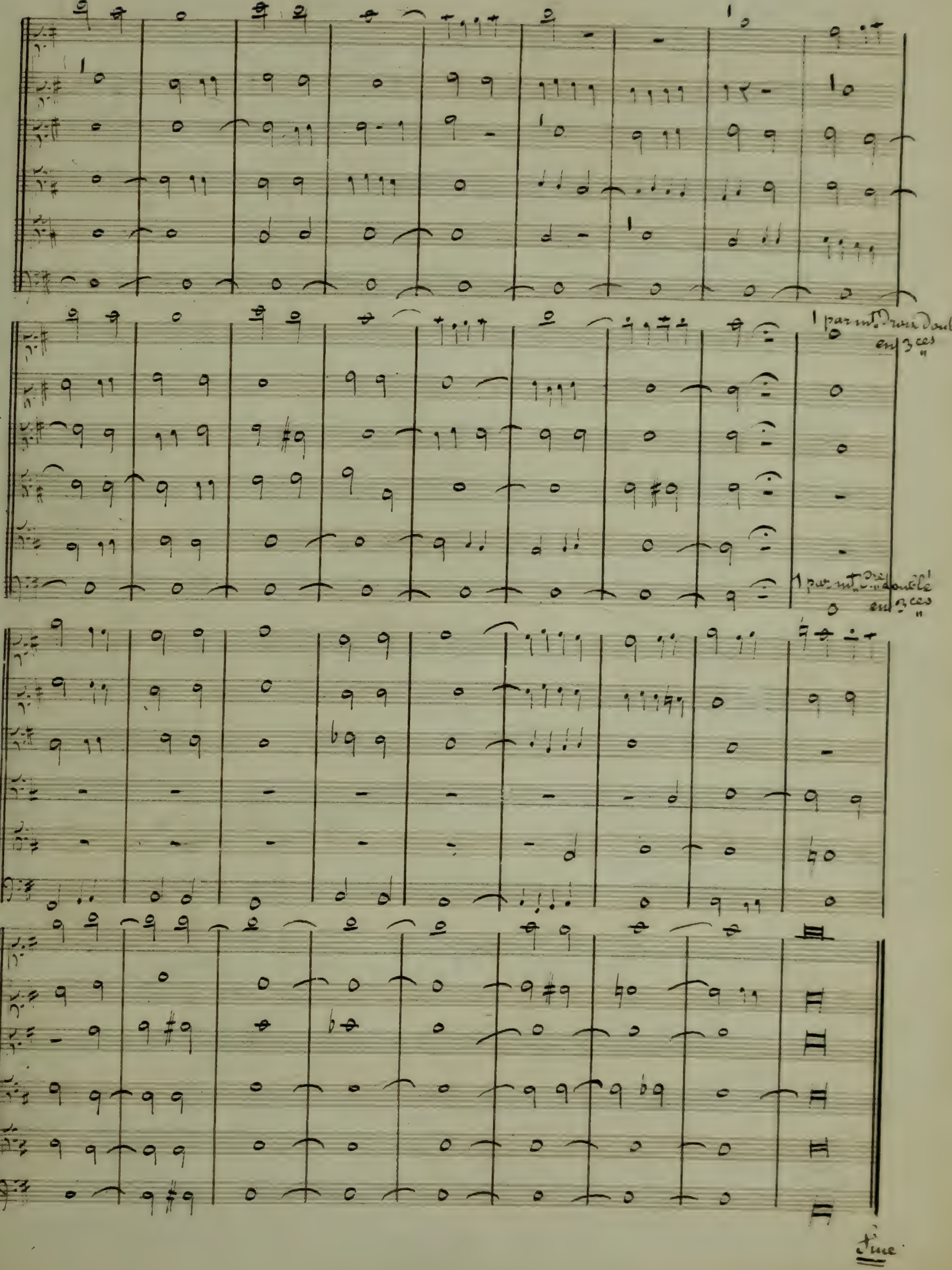



Canon entre les 5 parties supérieures.




Stretto.

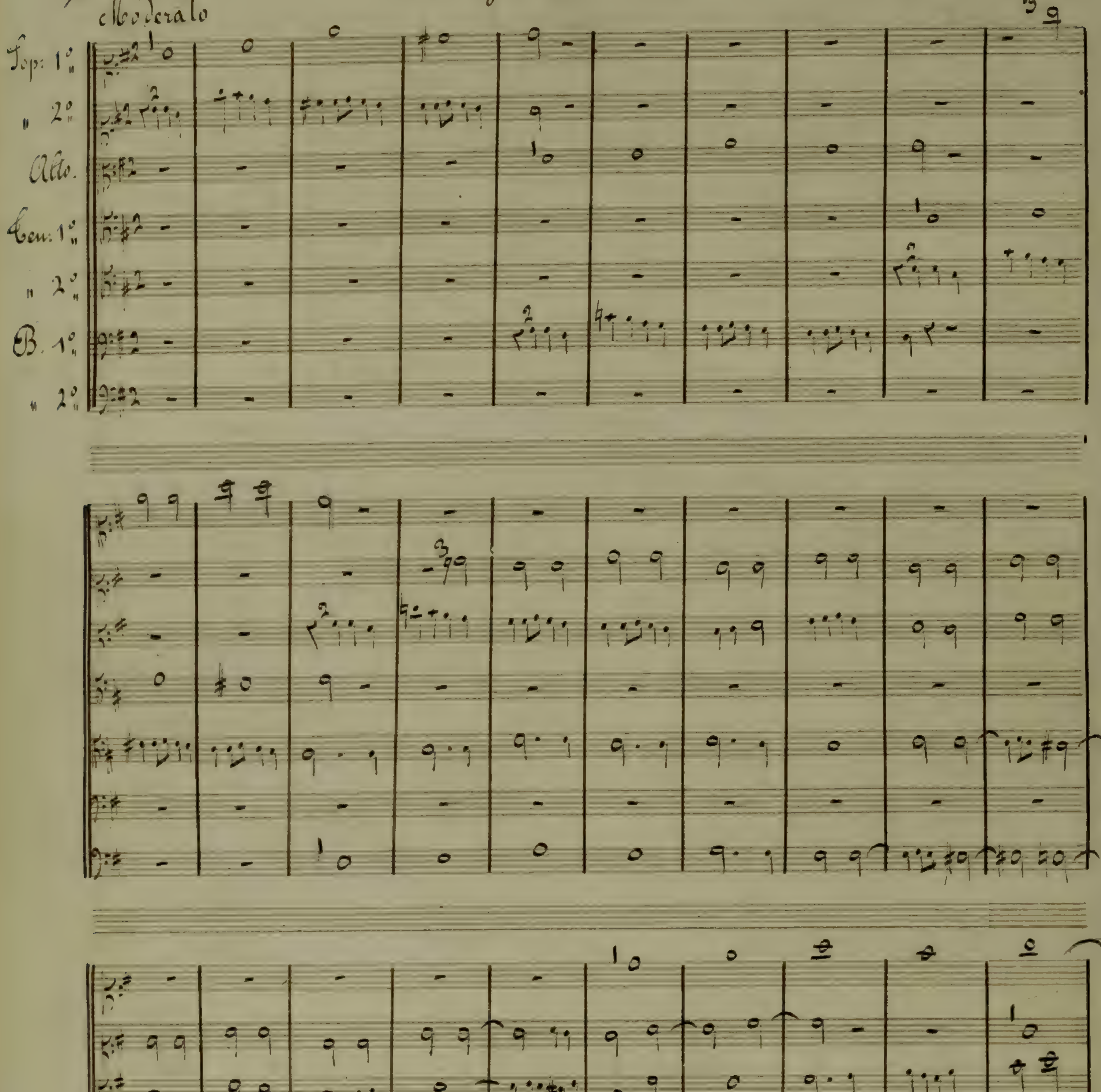

a la 3e supérieure.
Stretto par mt Contr

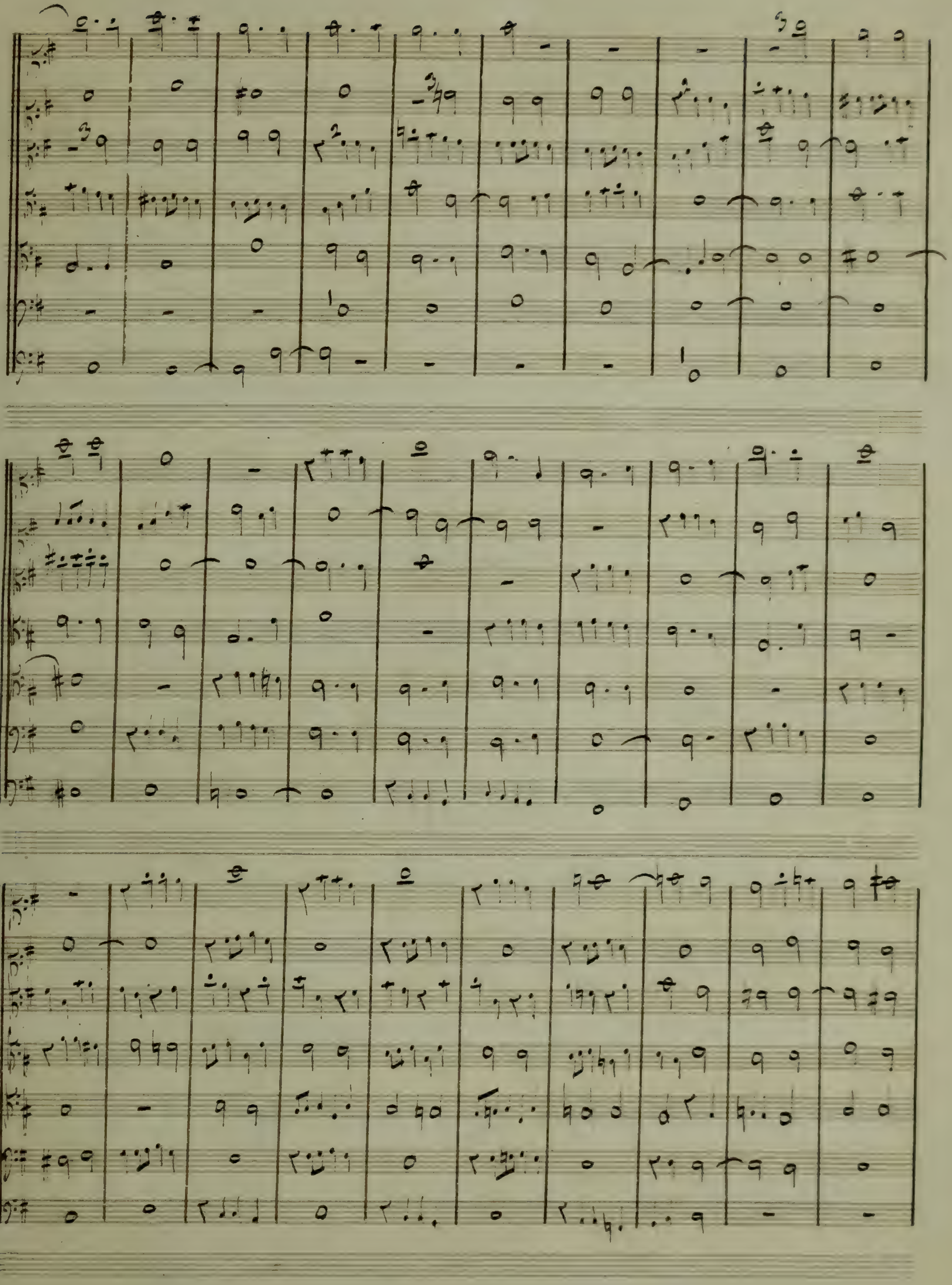


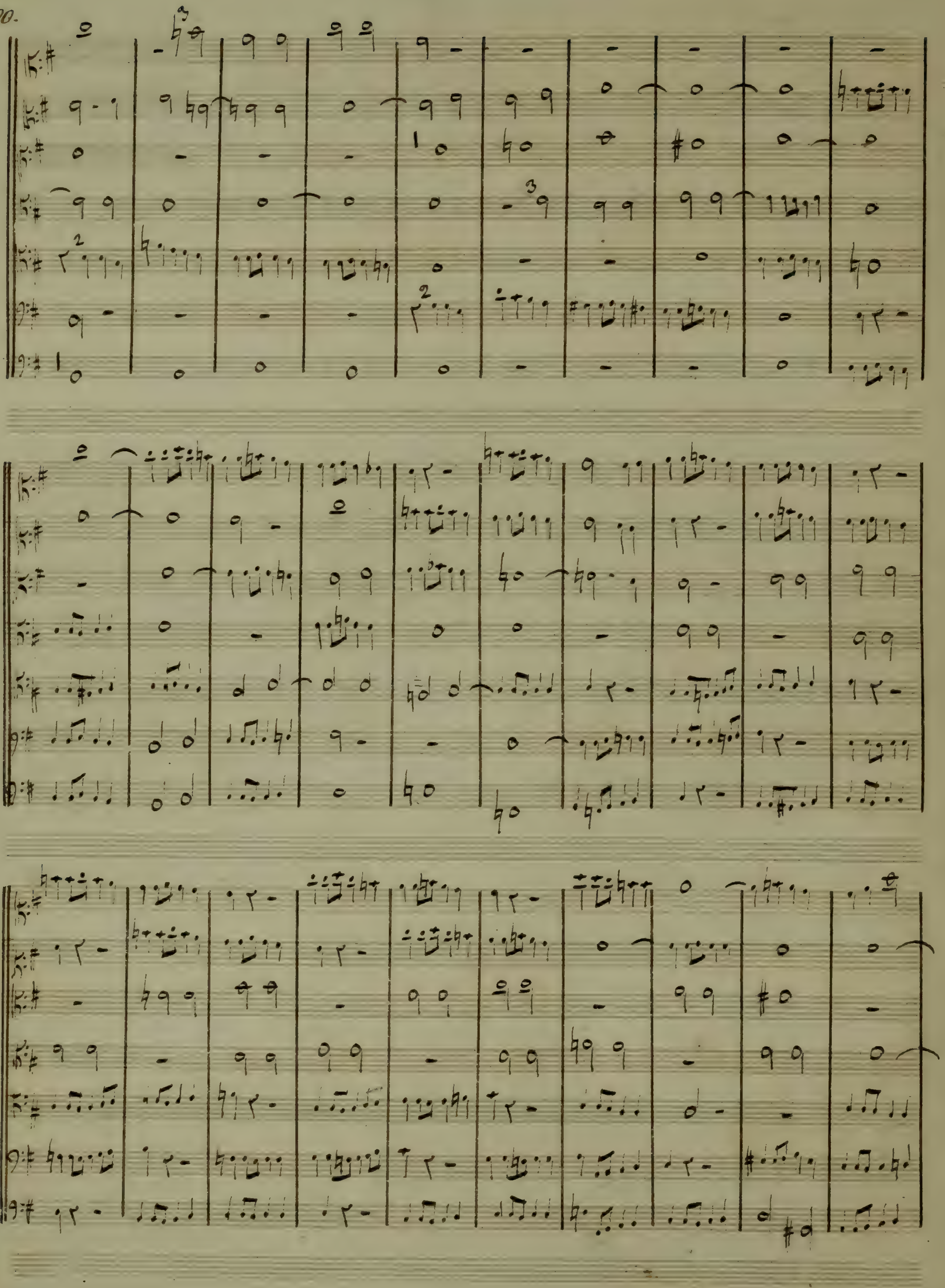
1 par int. doublé
en 3ces
1 par int. doublé
en 3ces
Fine

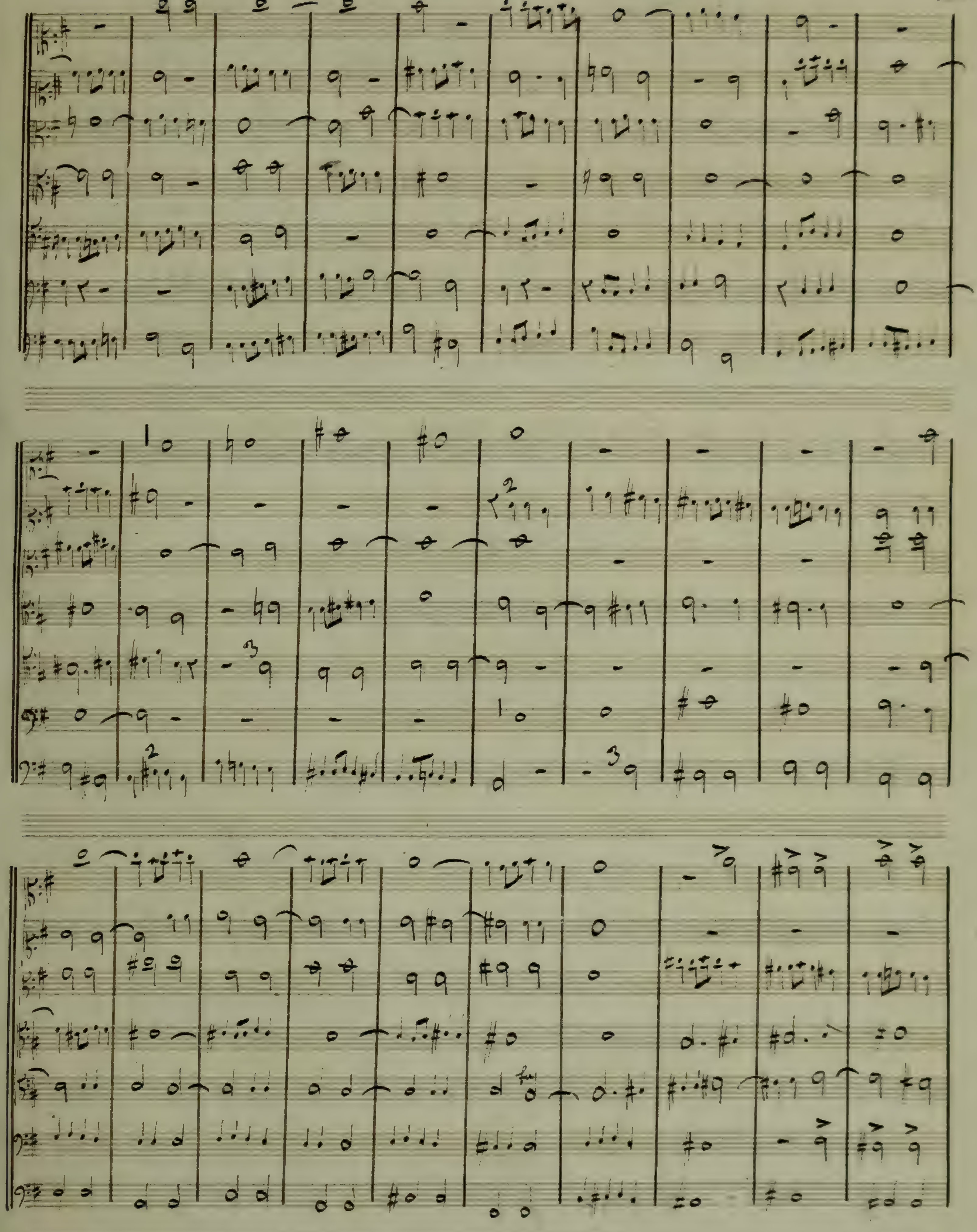
Fugue Vocale à 7 Parties.

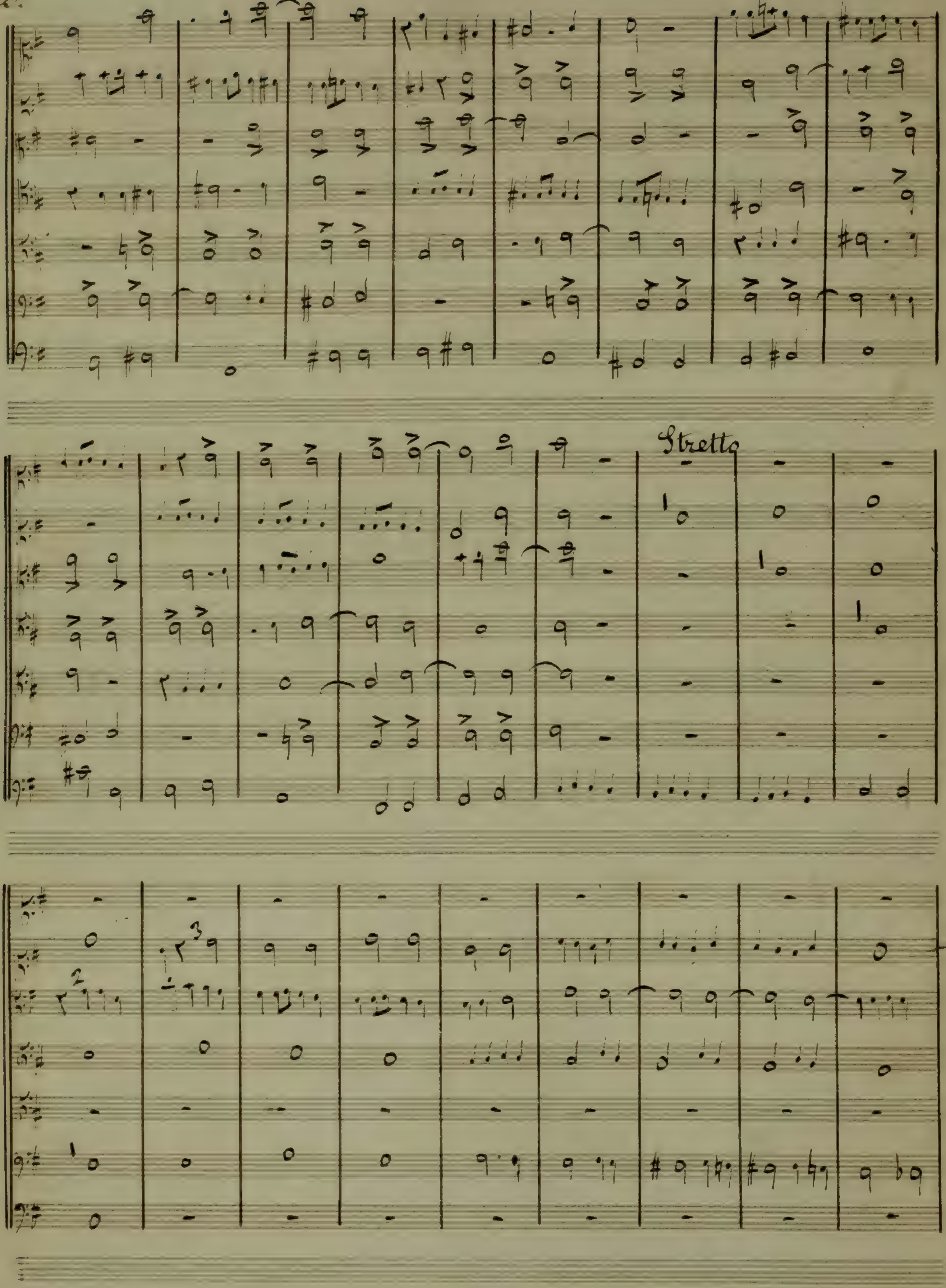
Sujet de Mozart

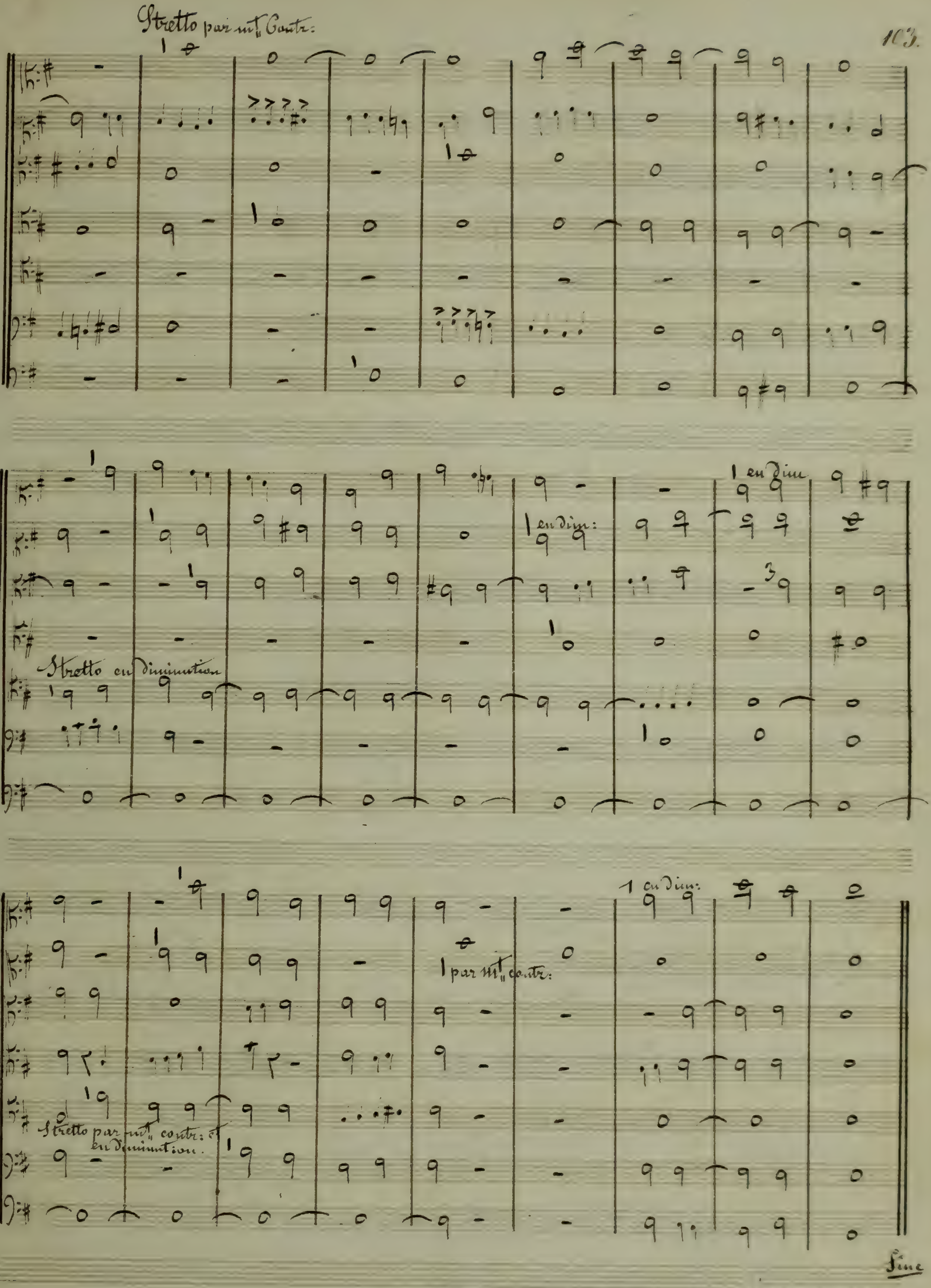








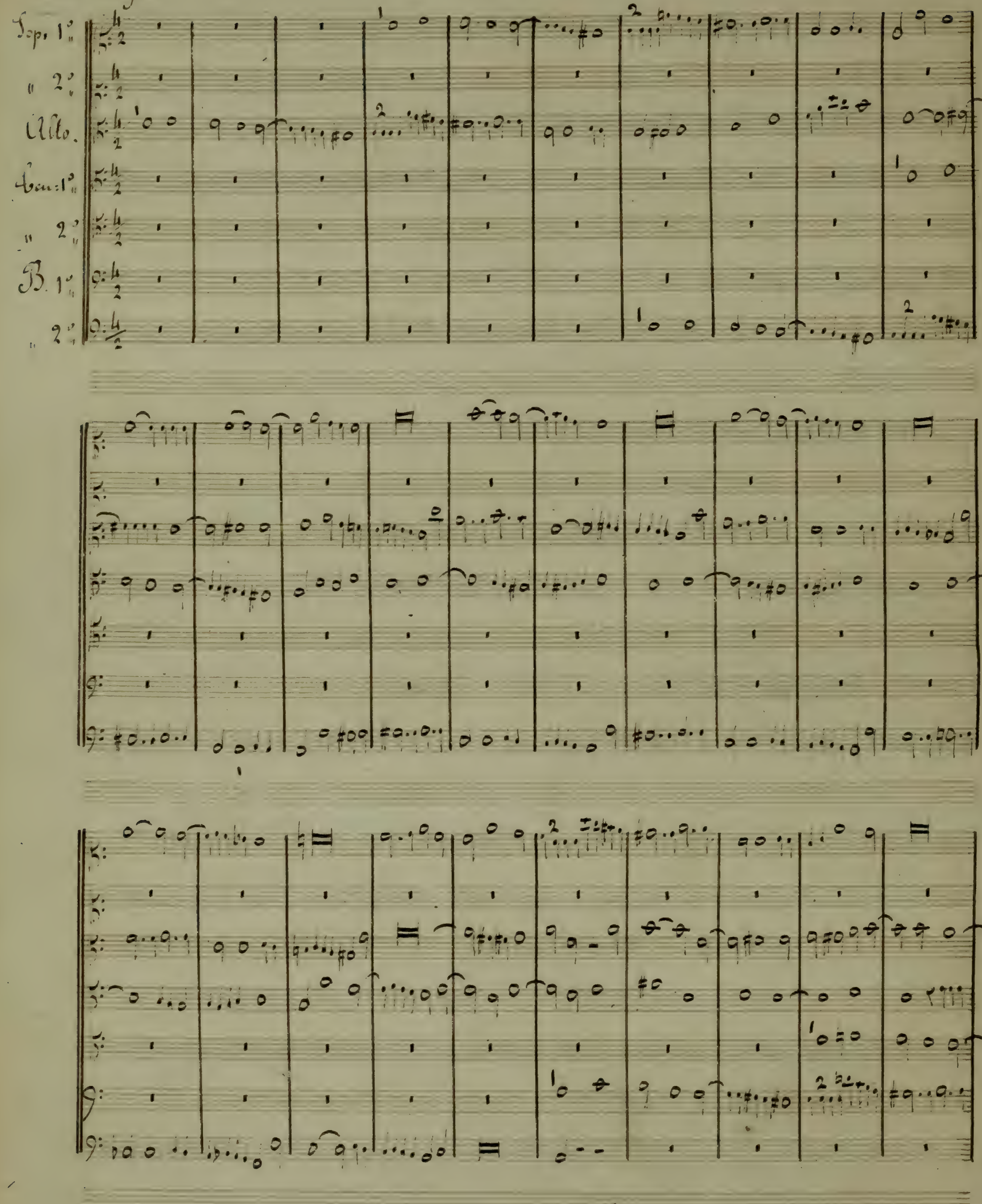

Stretto

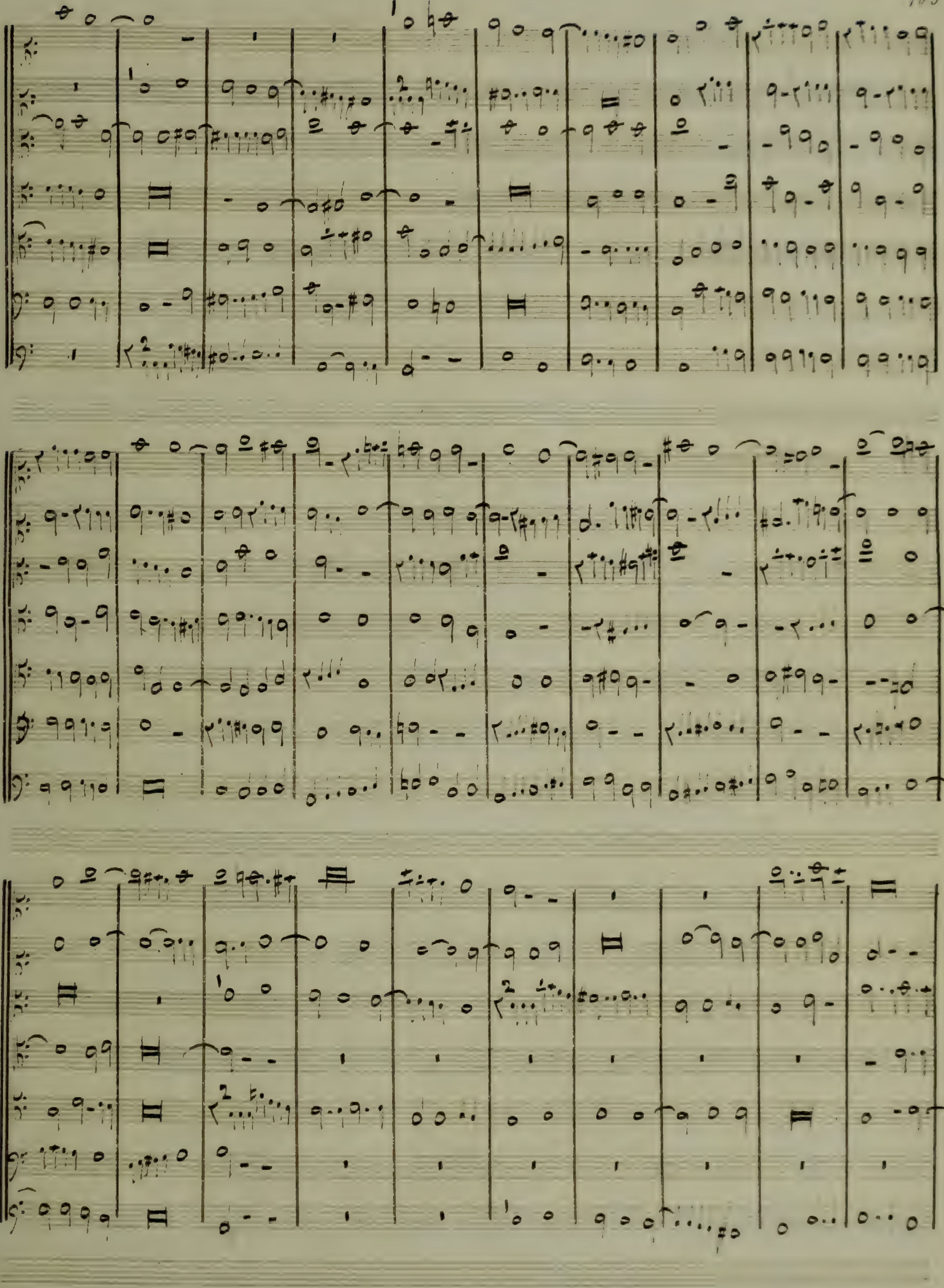

Stretto par mvt. Contr:
en Dim.
Stretto en diminution
en Dim:
par mvt. contr:
Stretto par mvt. contr: et en diminution.
en Dim:
Fine

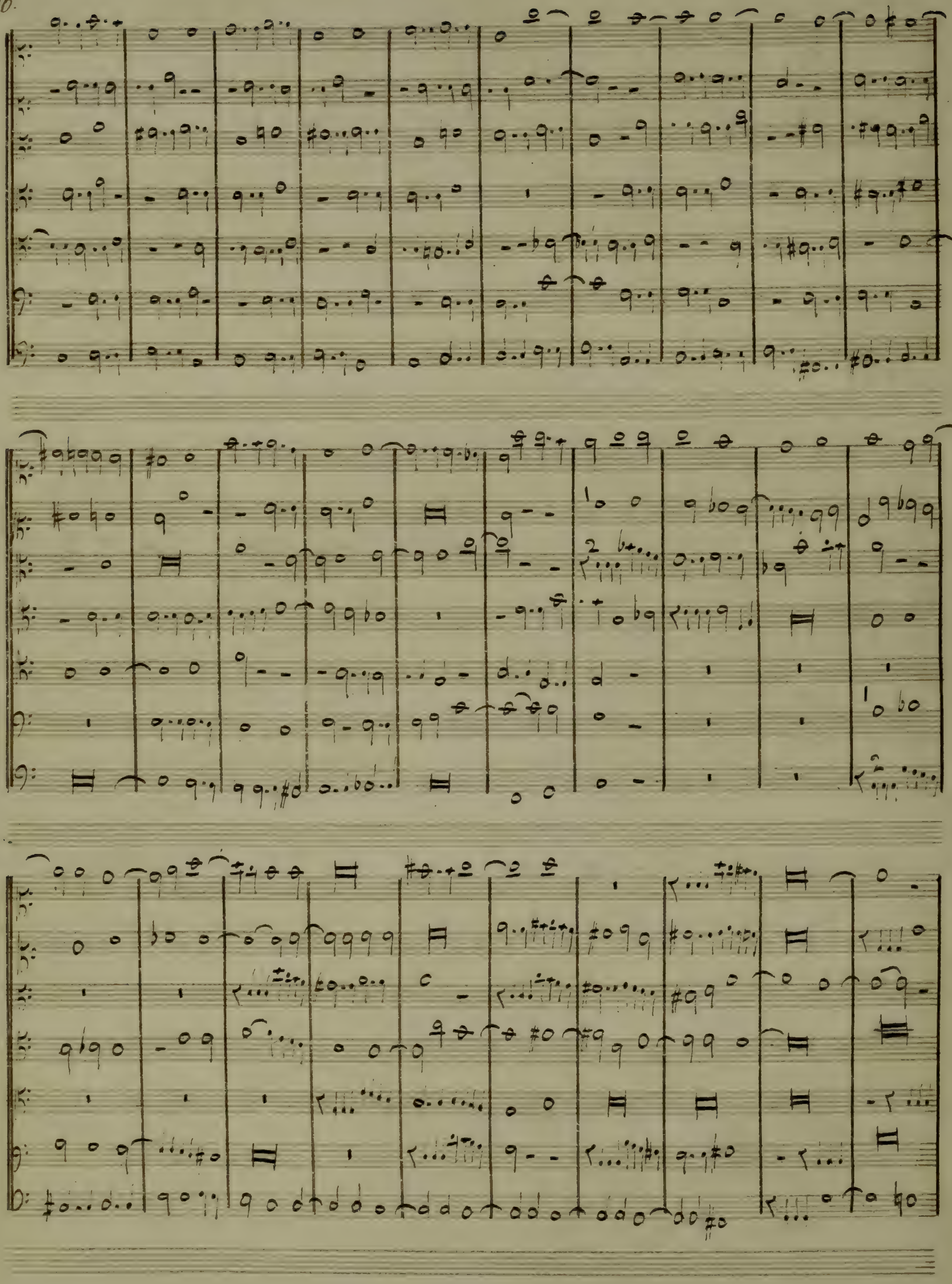
Fugue vocale à 7 Parties.

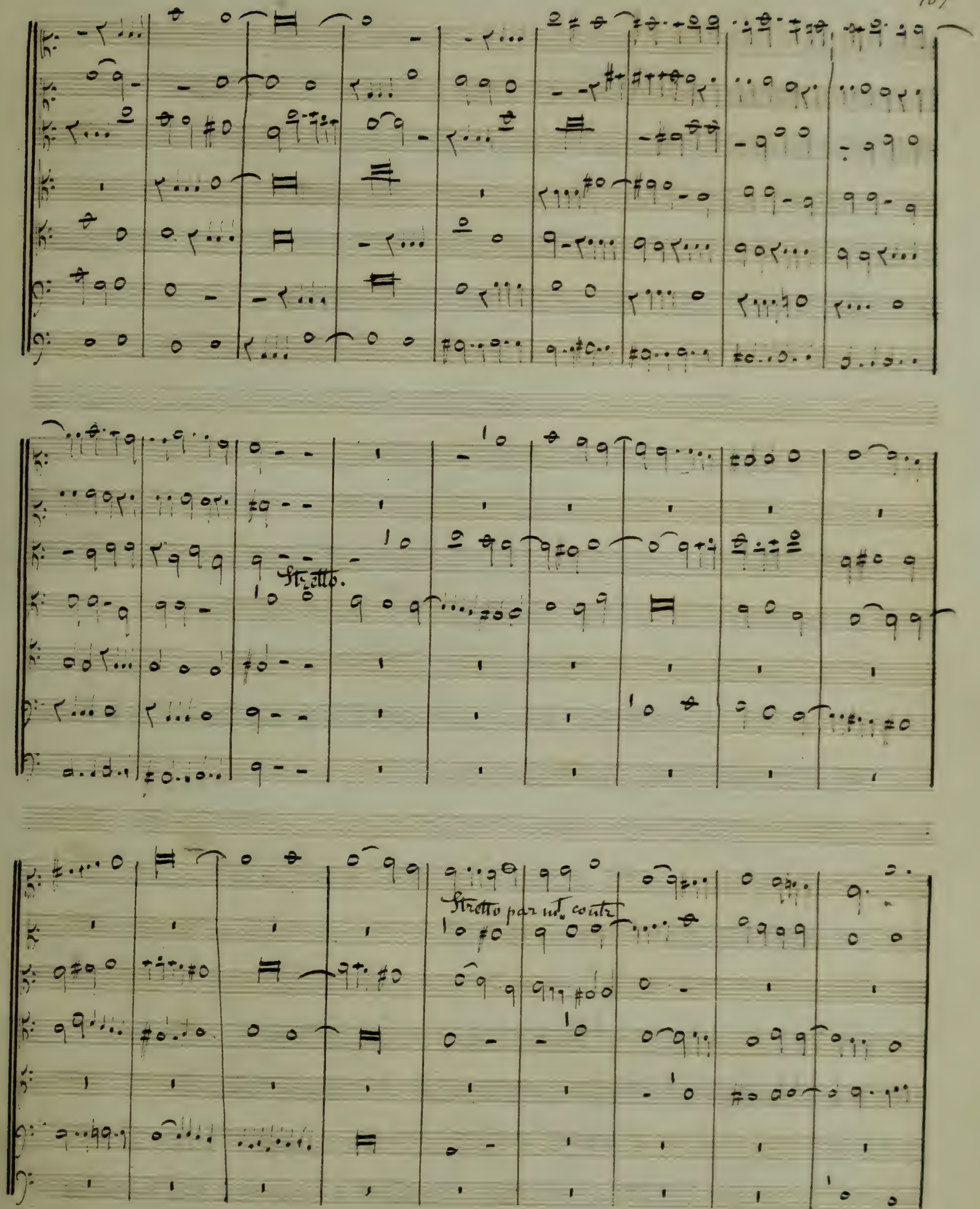
Sujet de Sala.

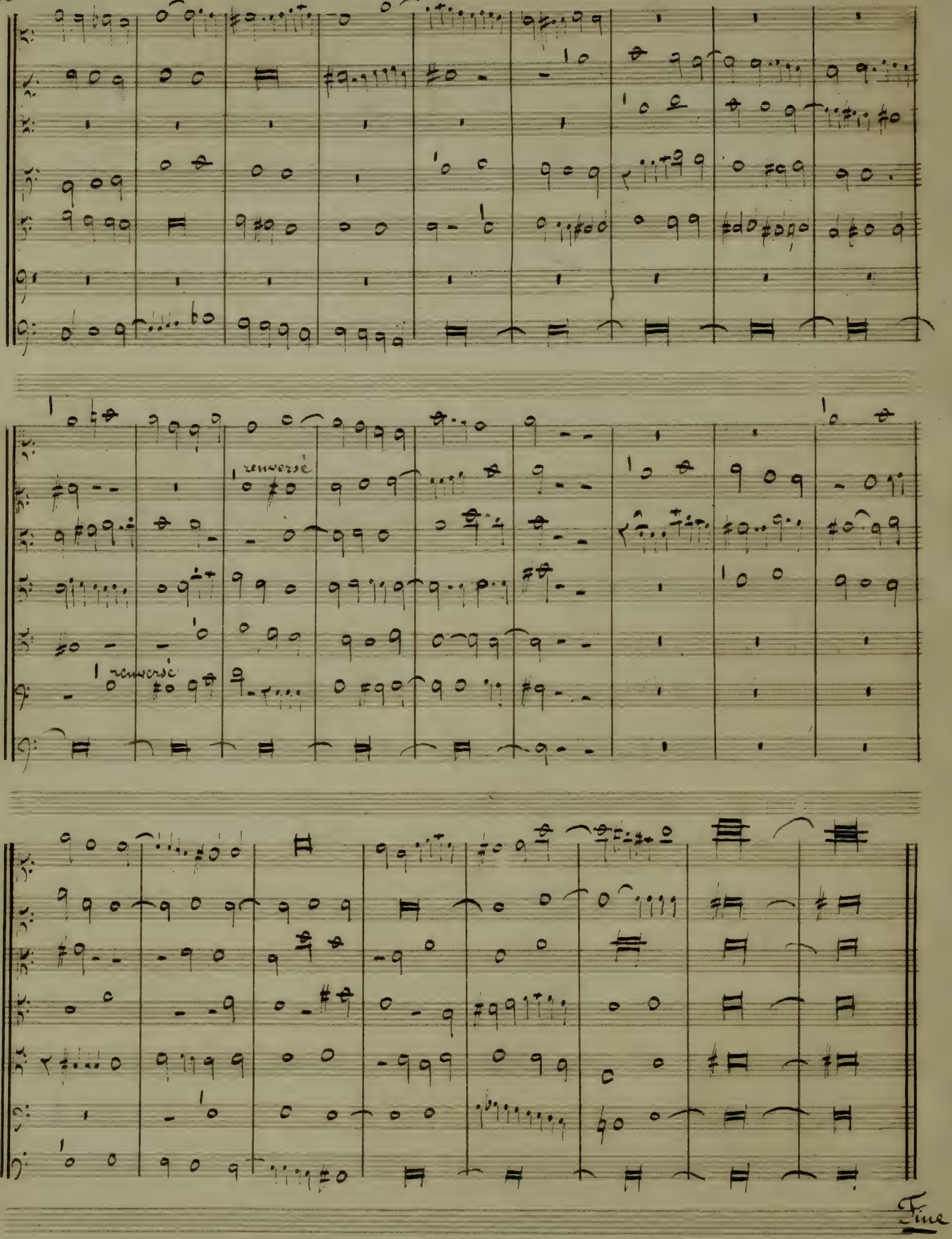
Allegro.







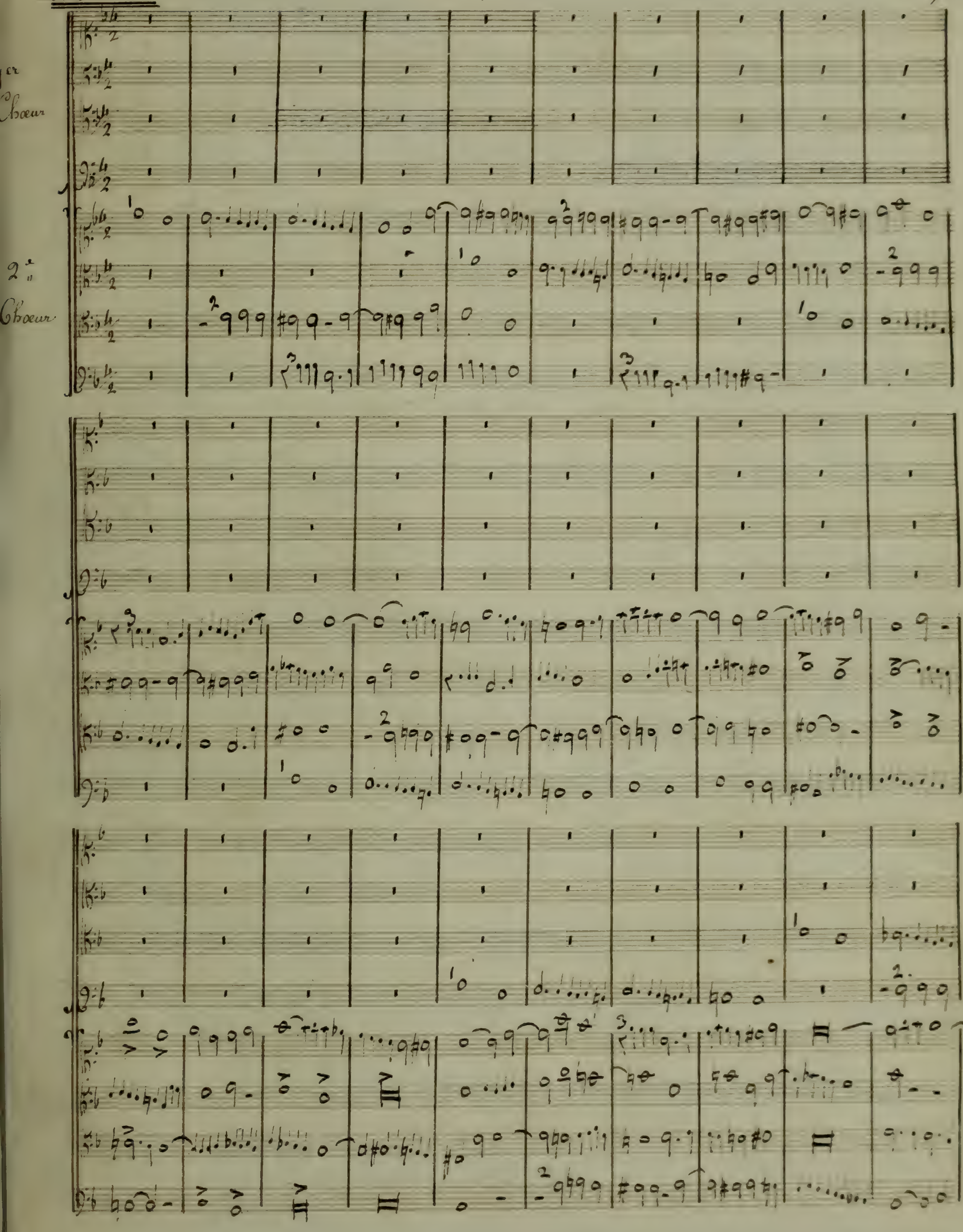

Stretto.
Stretto par int. contr.

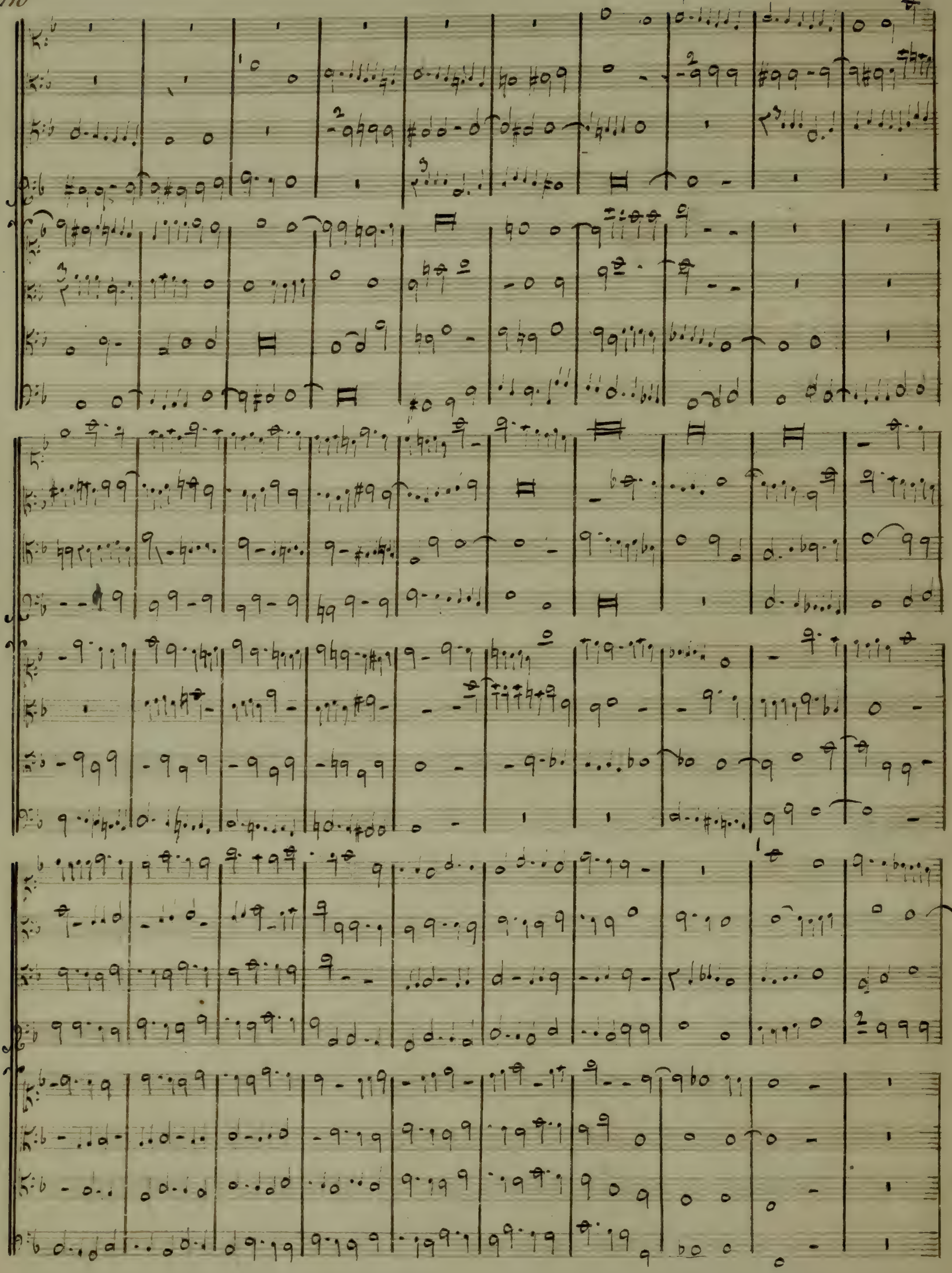

renversé
renversé
Fine

Fugue vocale à 8 Parties et à 2 Chœurs

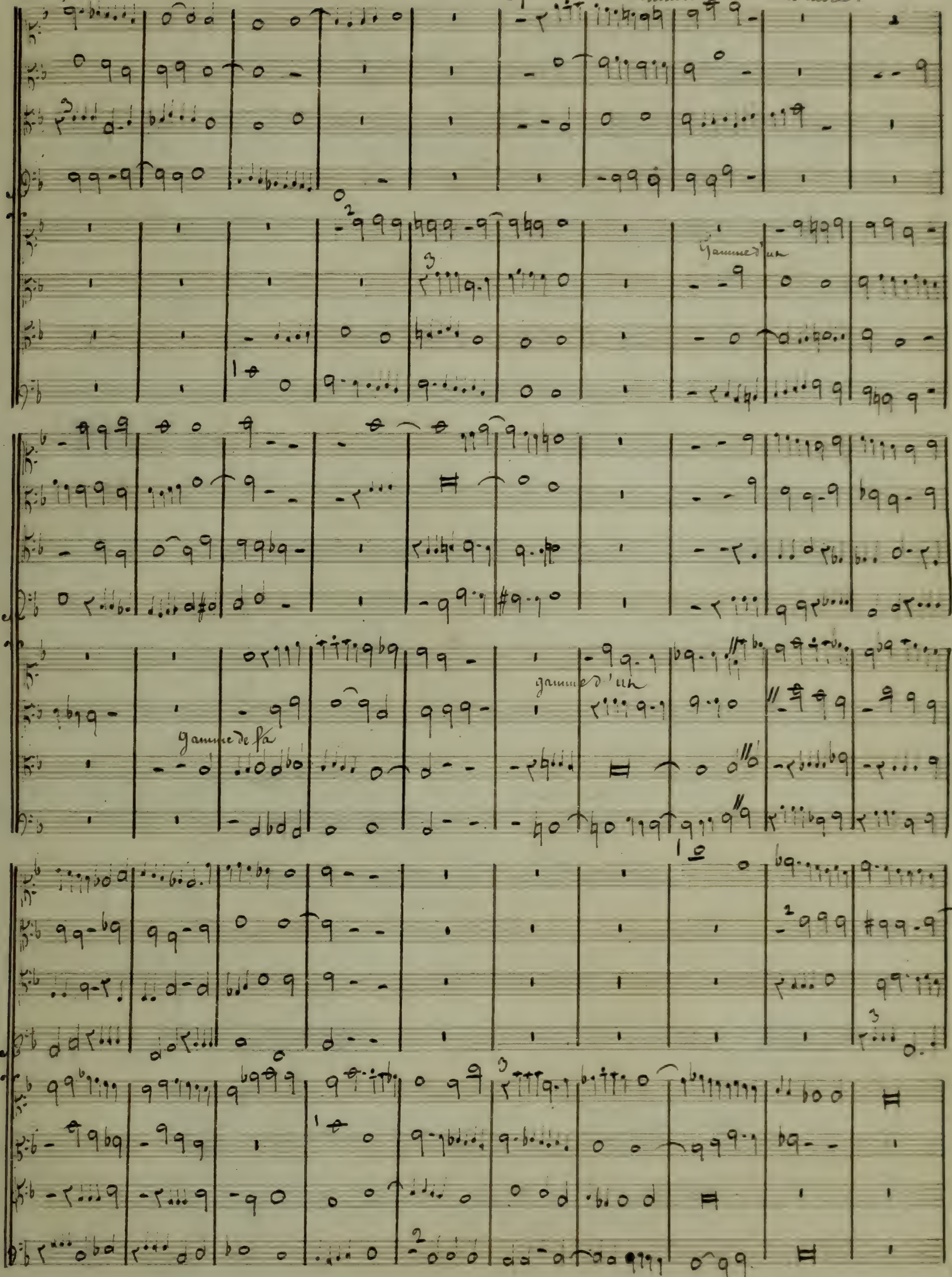
Sujet de Sala

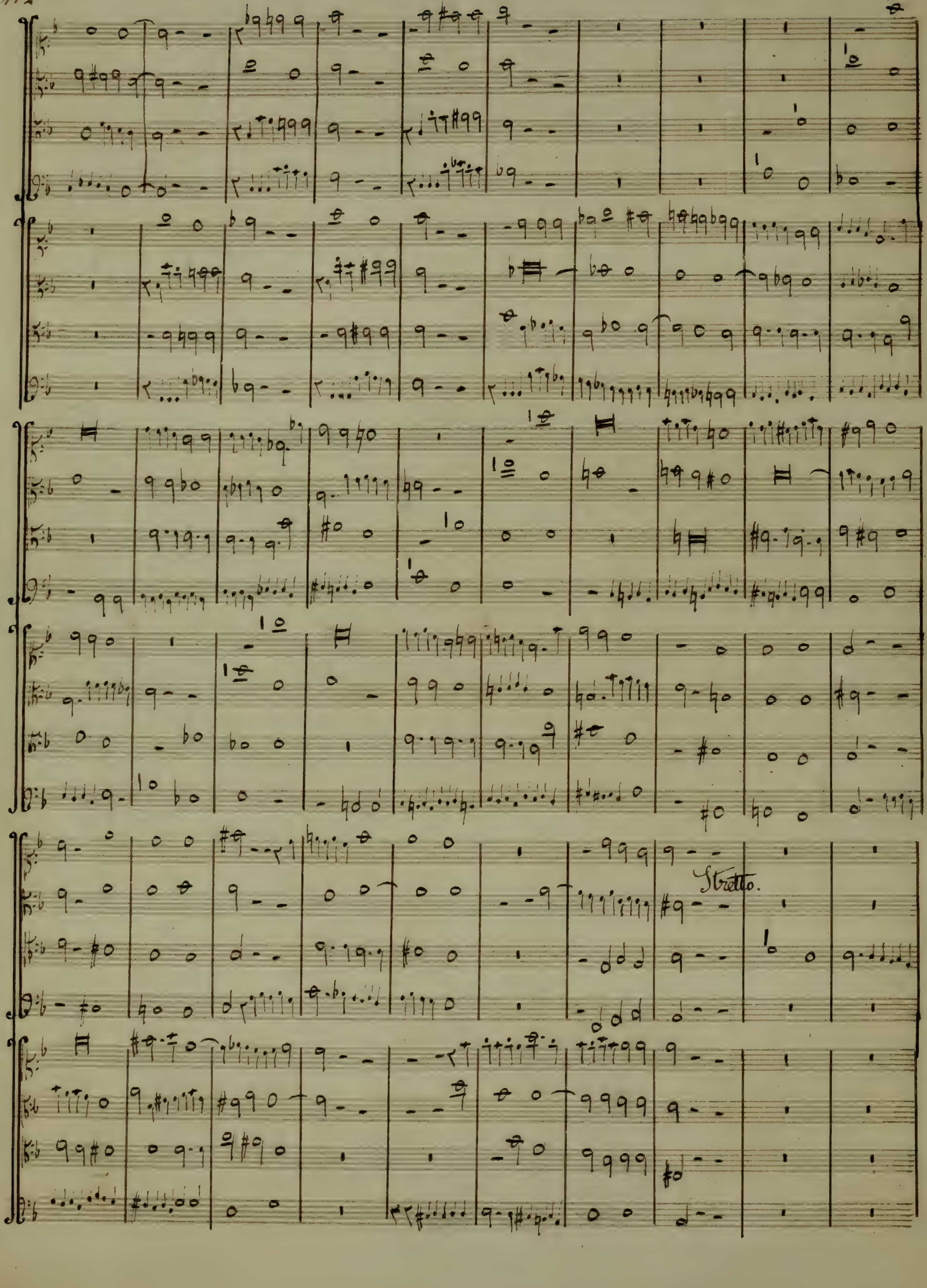
Moderato.

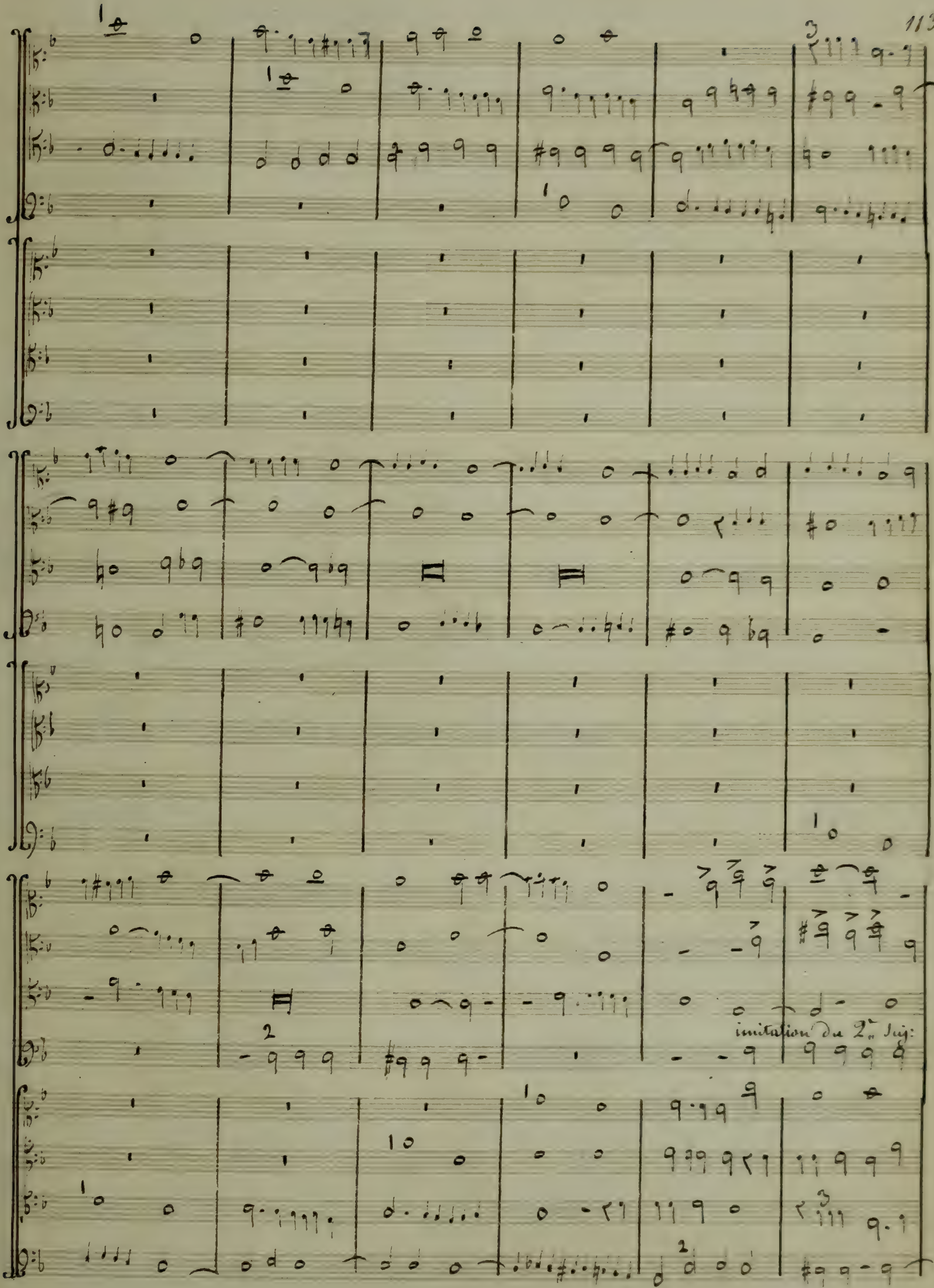


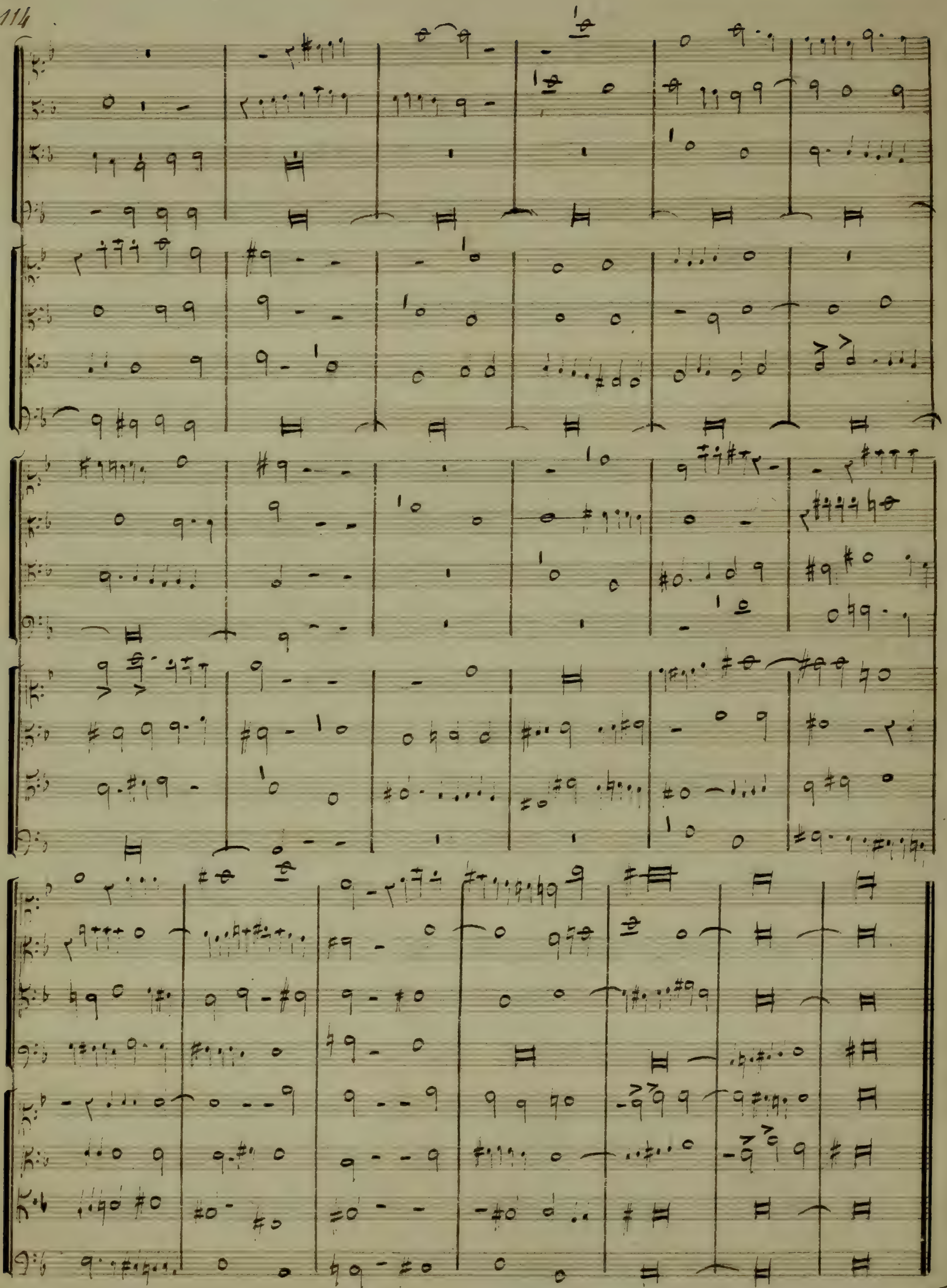


Épisode en imitation inverse contraire.




Stretto.

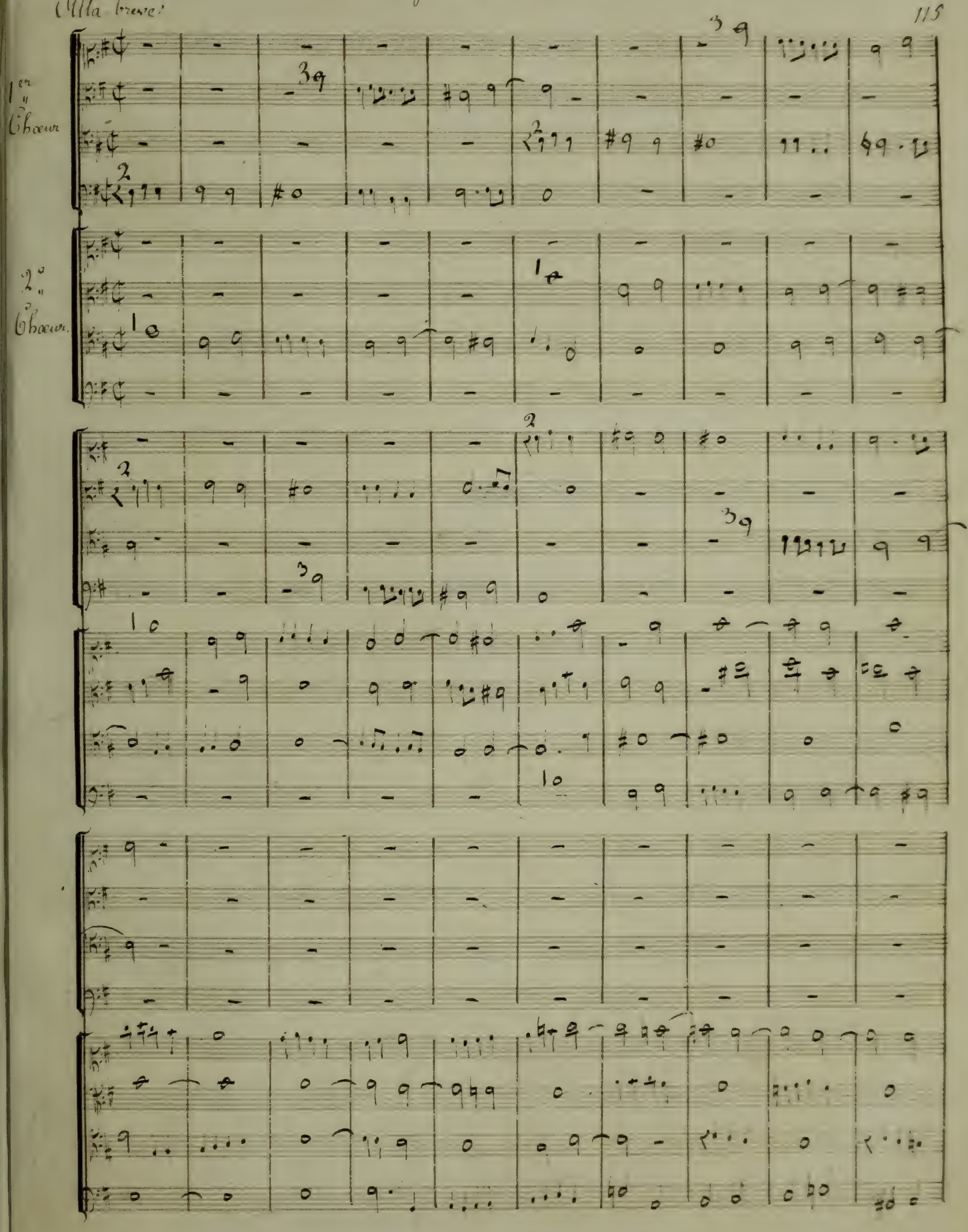

imitation du 2e Suj:

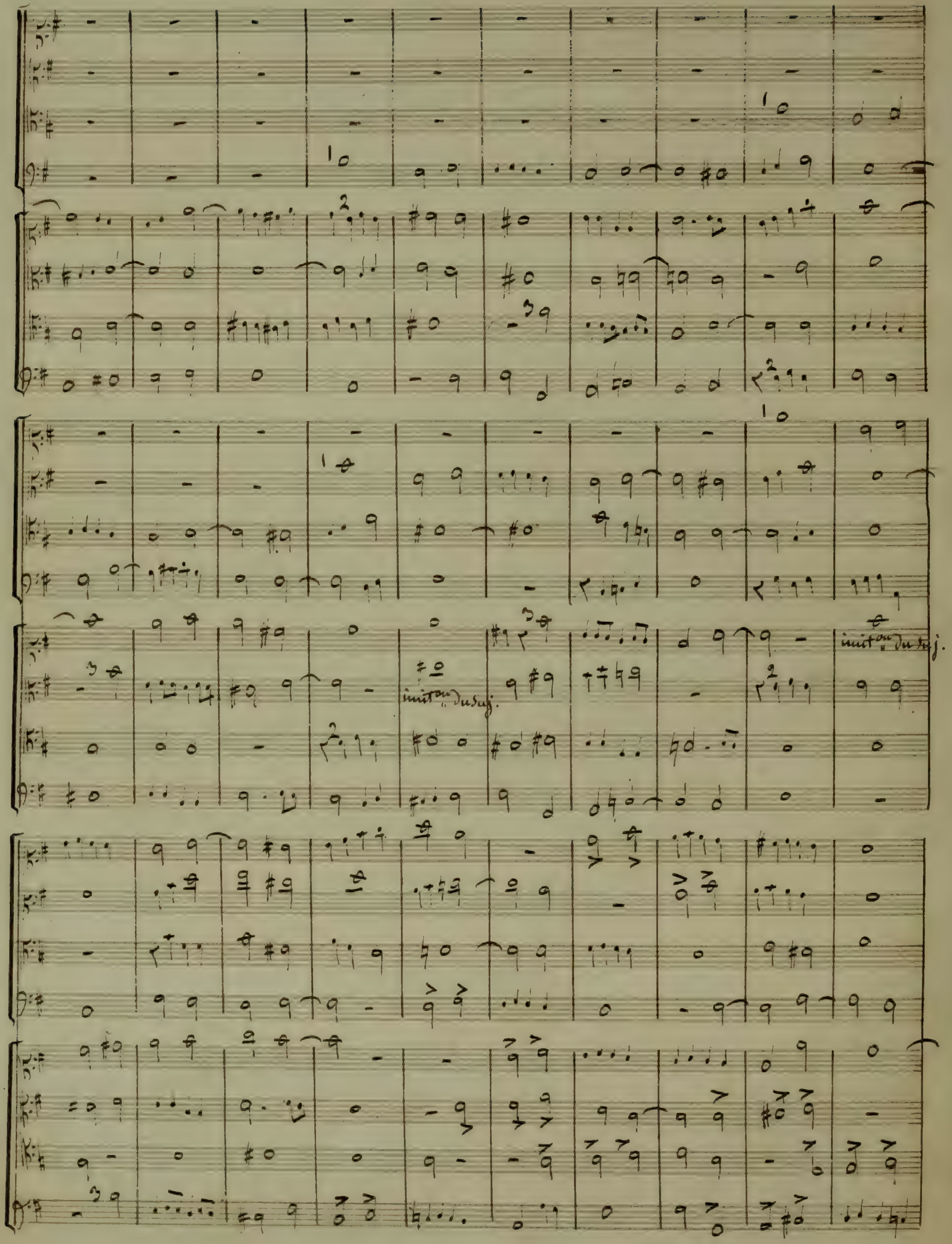


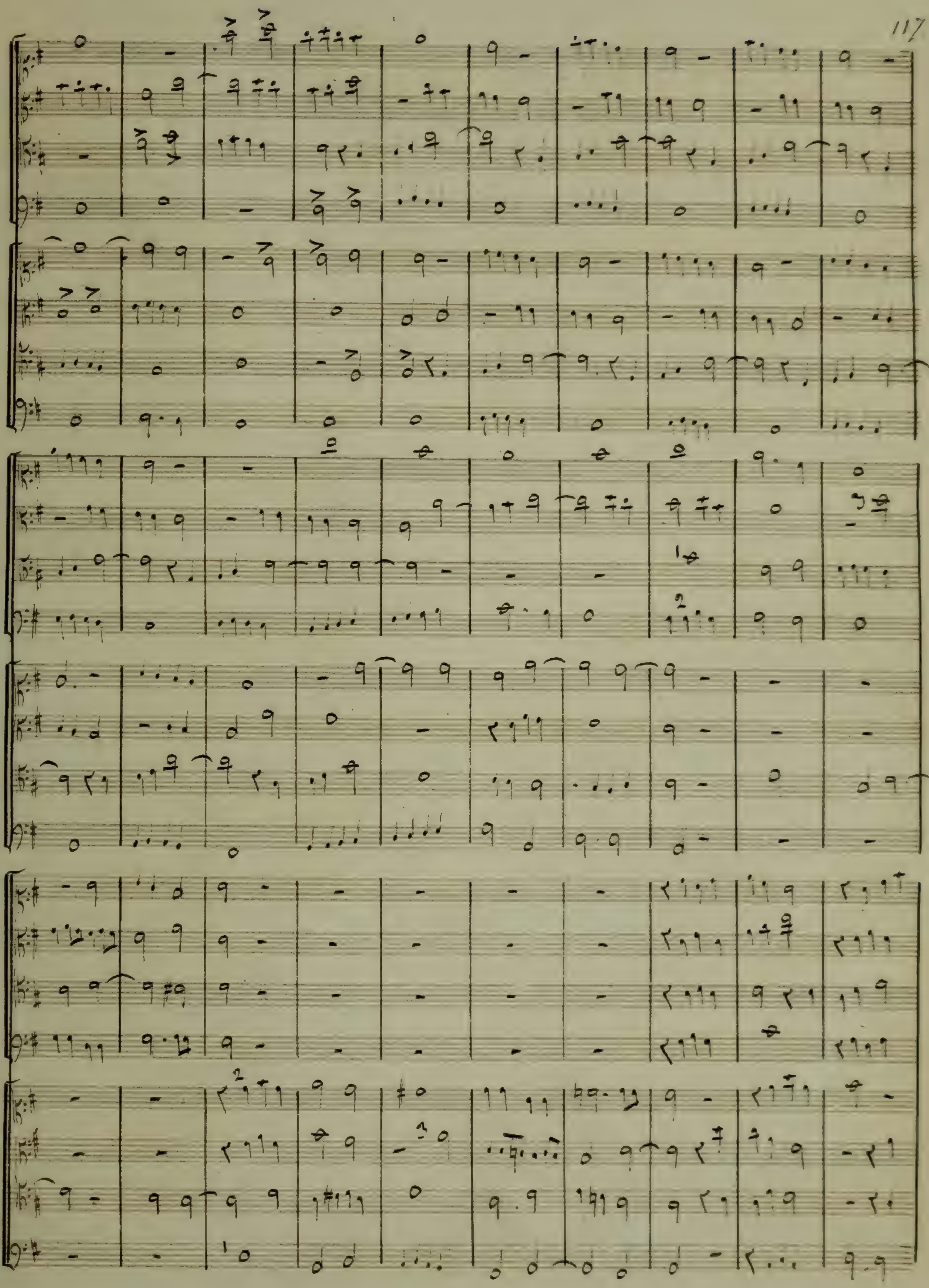
Fine

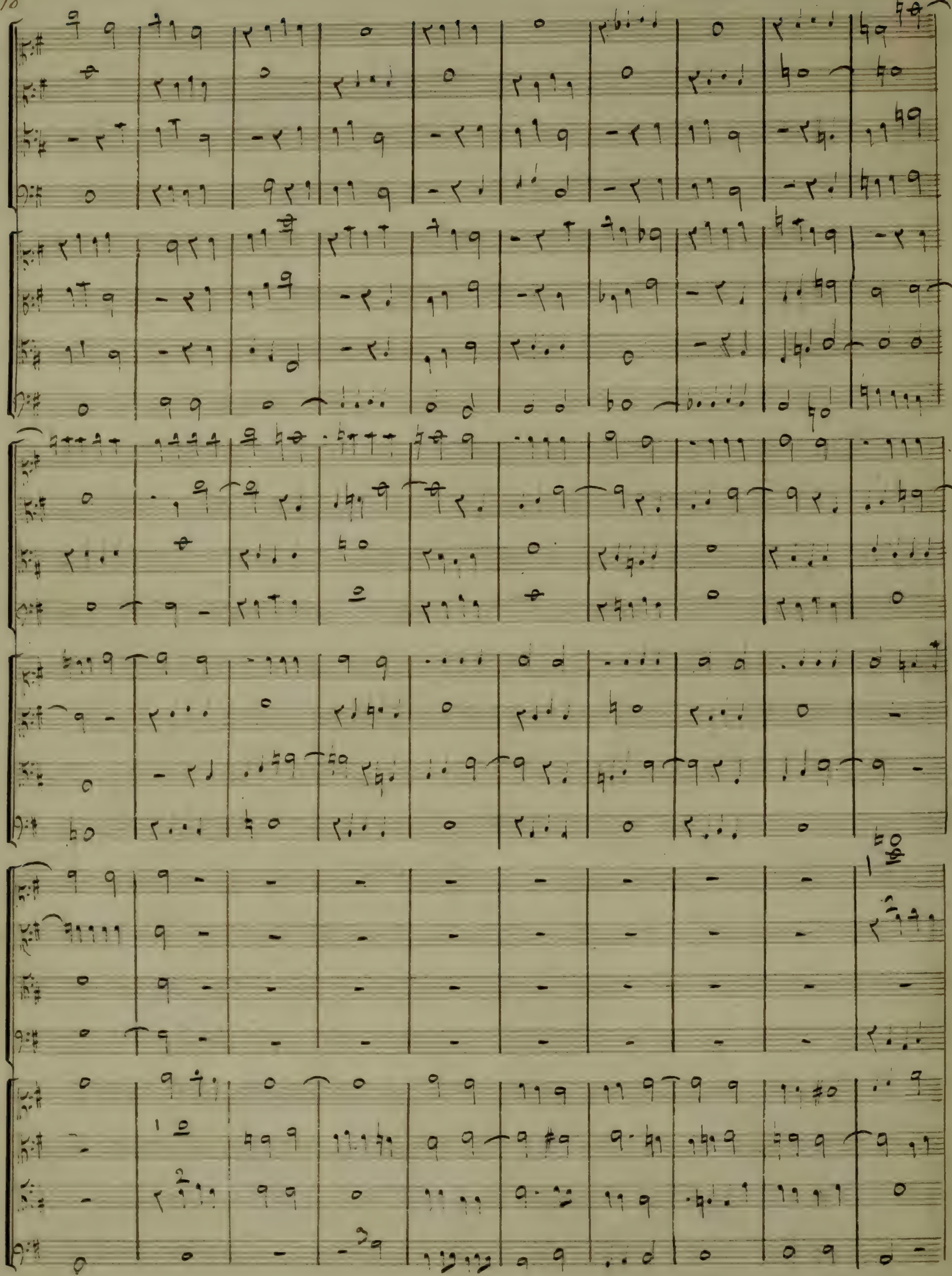
Fugue vocale à 8 parties et à 2 chœurs

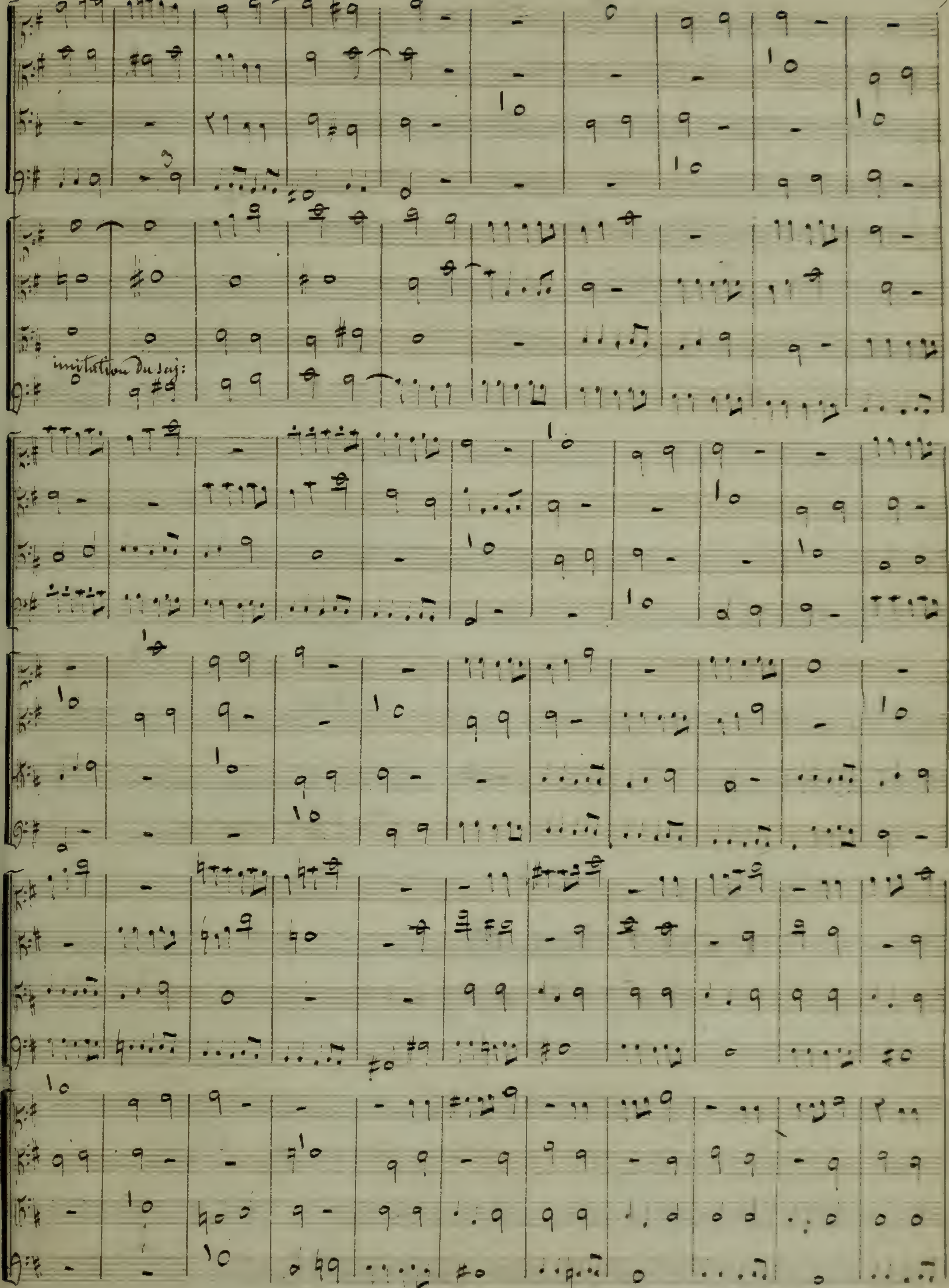
Sujet de Mr. Cherubini

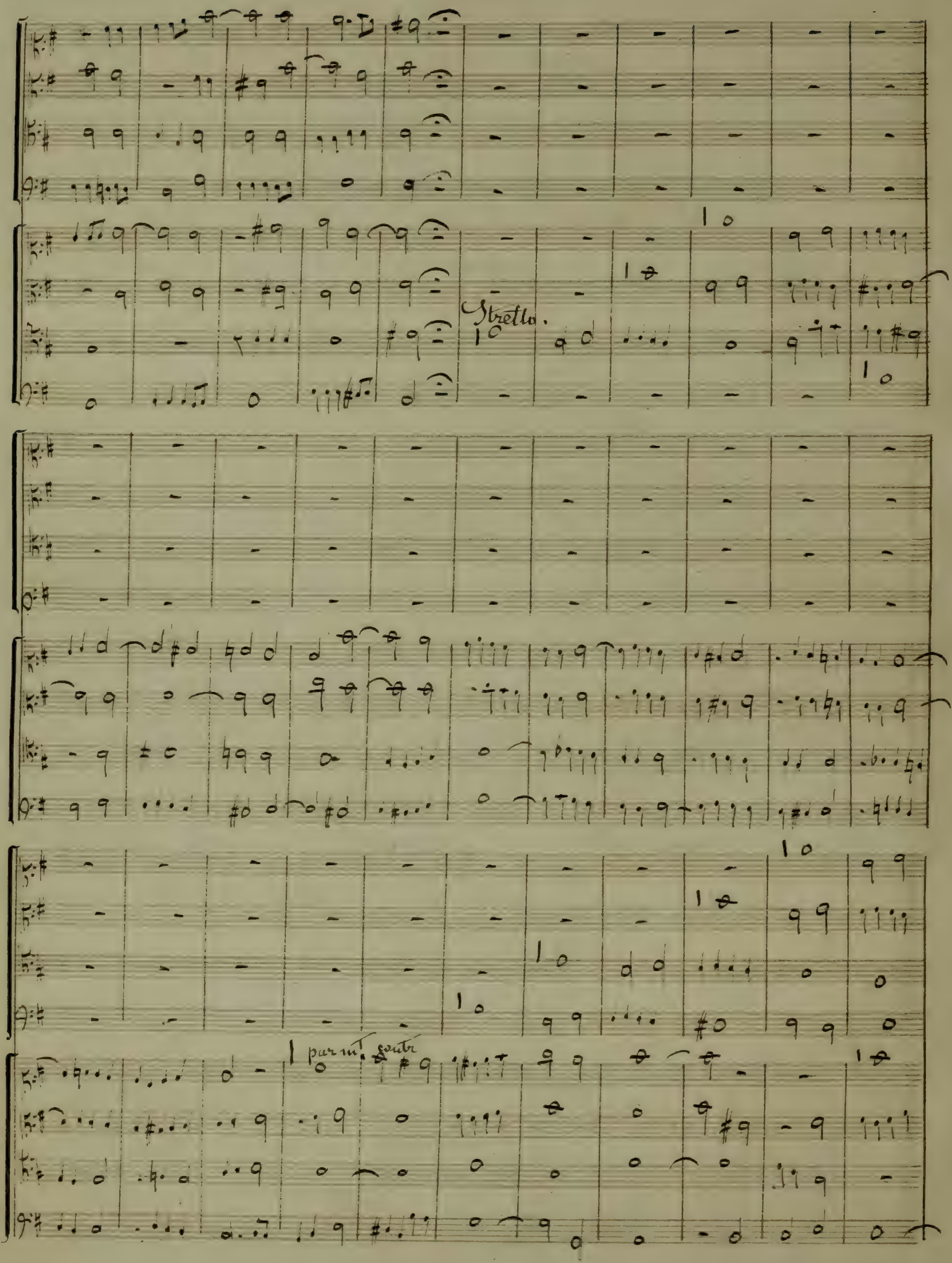


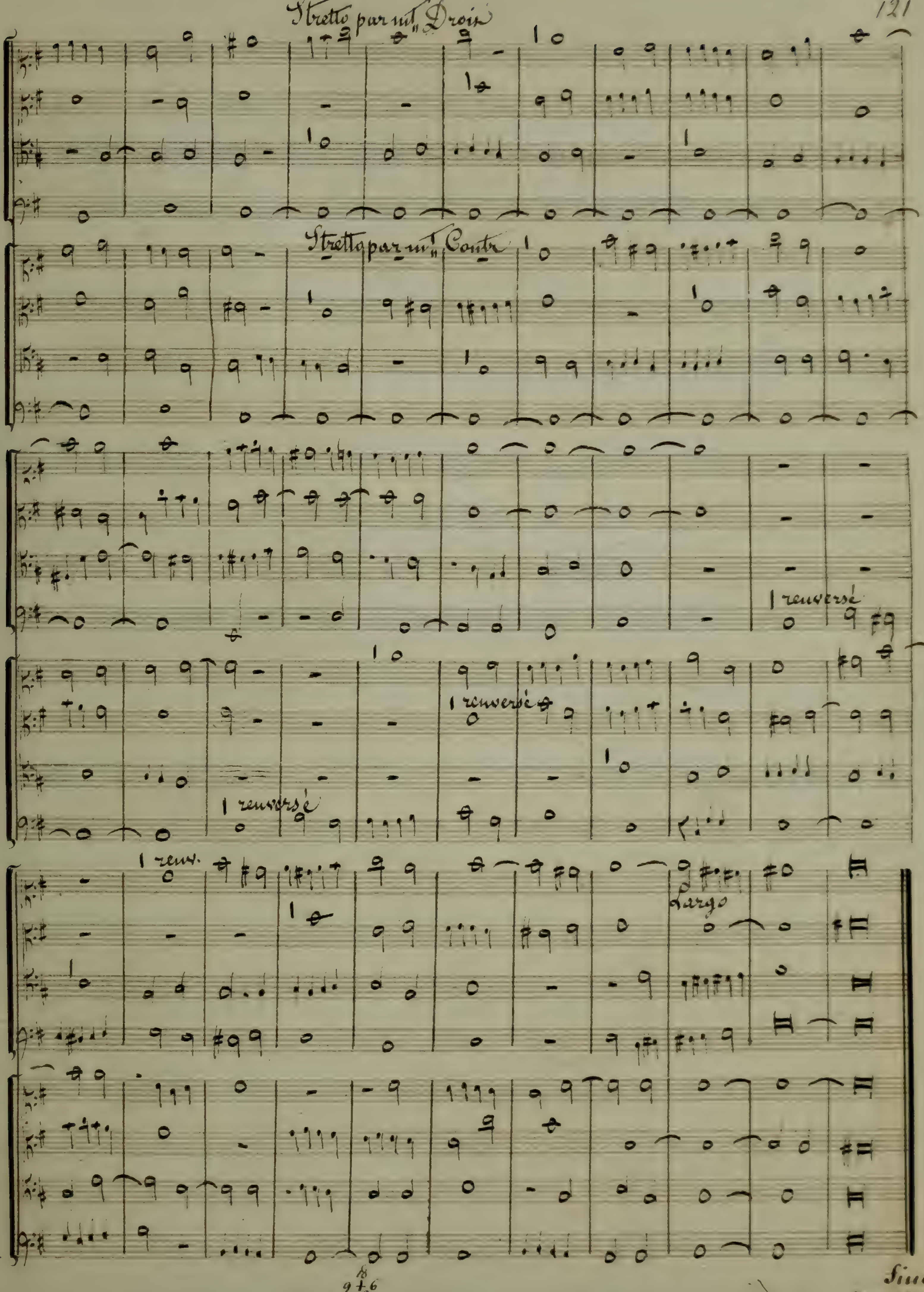

imiton du suj.
imiton du suj.






imitation du suj:

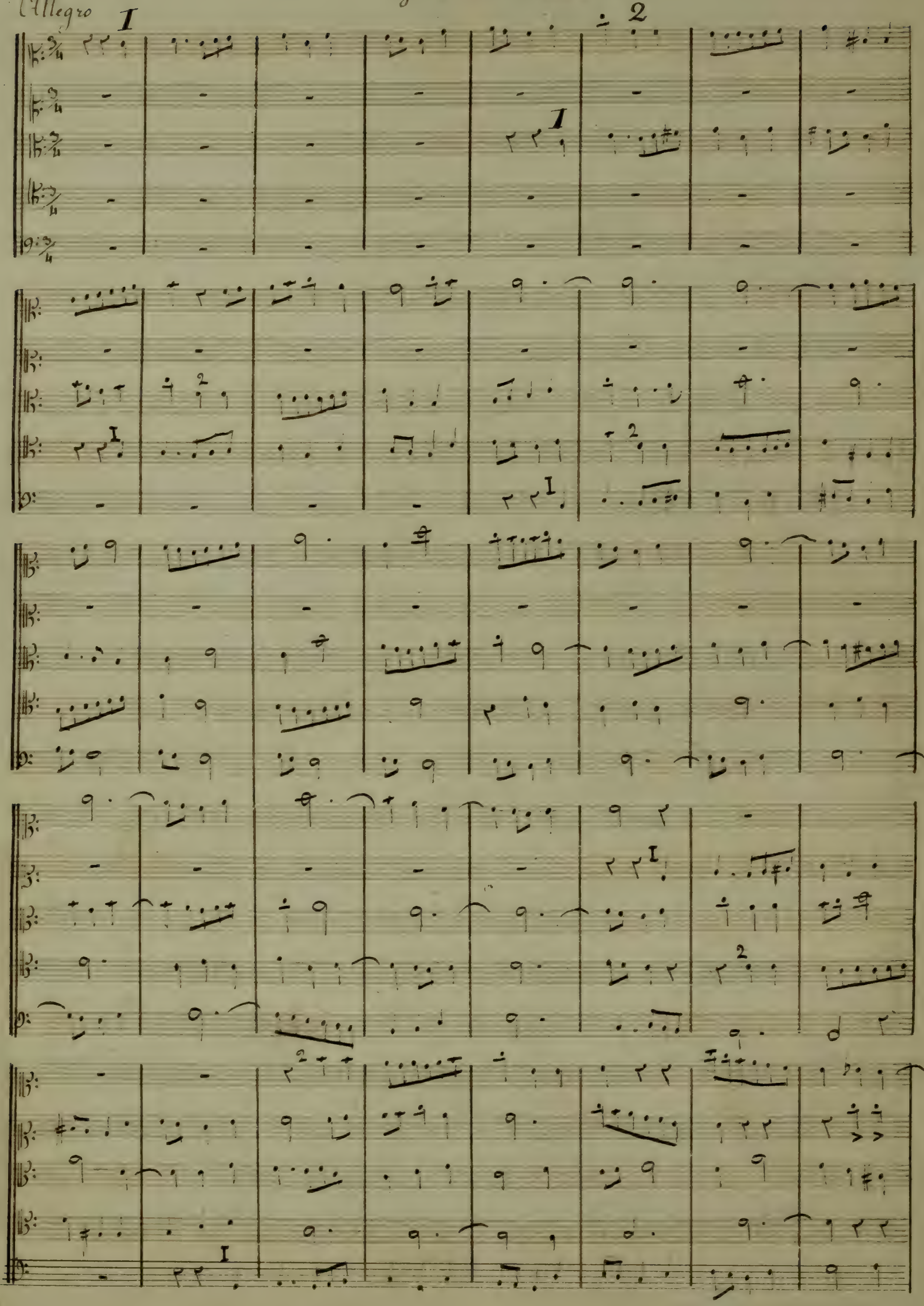

Stretto.
par mt. contr

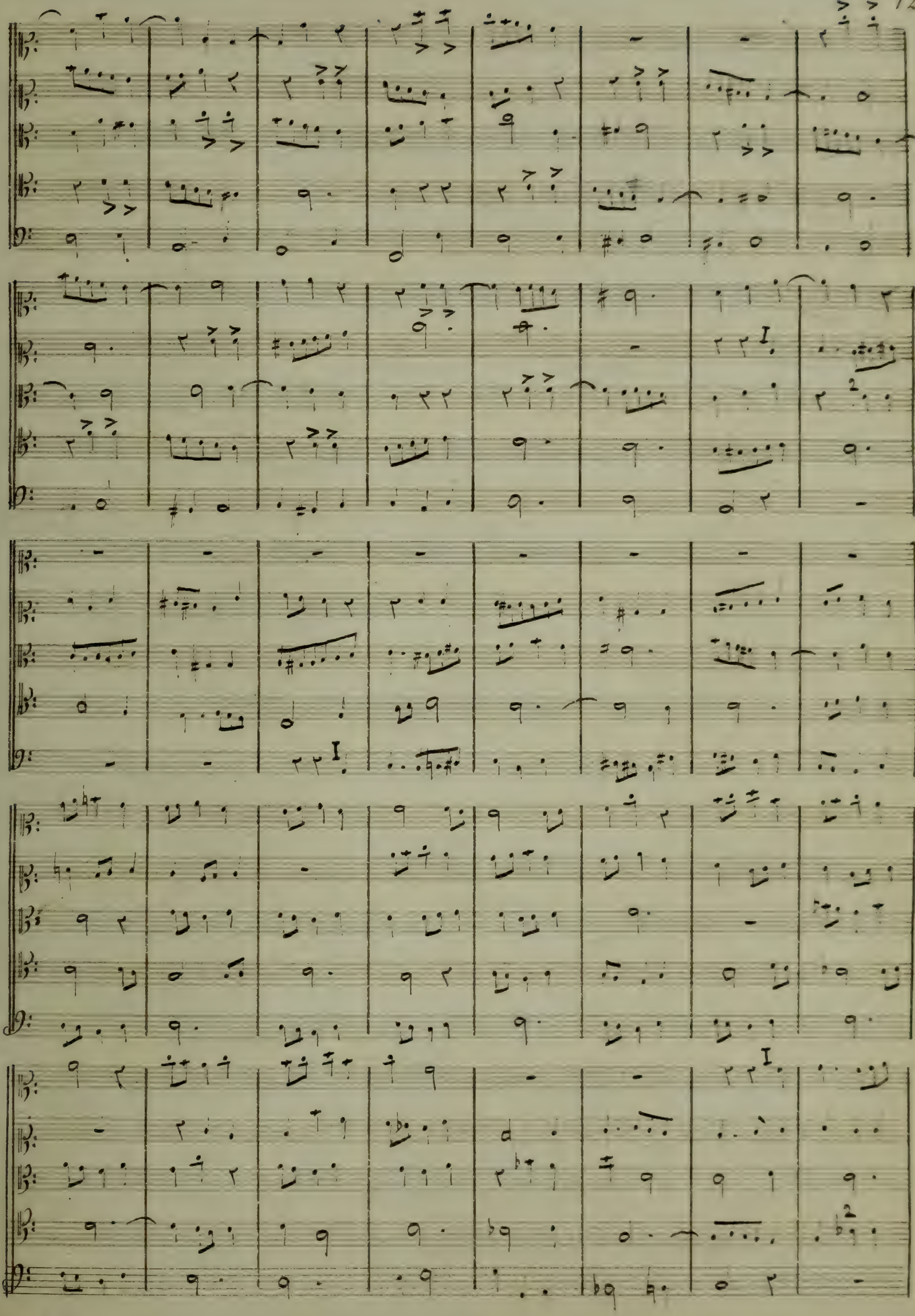

Stretto par mt. Droit
Stretto par mt. Contr
1 renversé
1 renversé
1 renversé
1 renv.
Largo

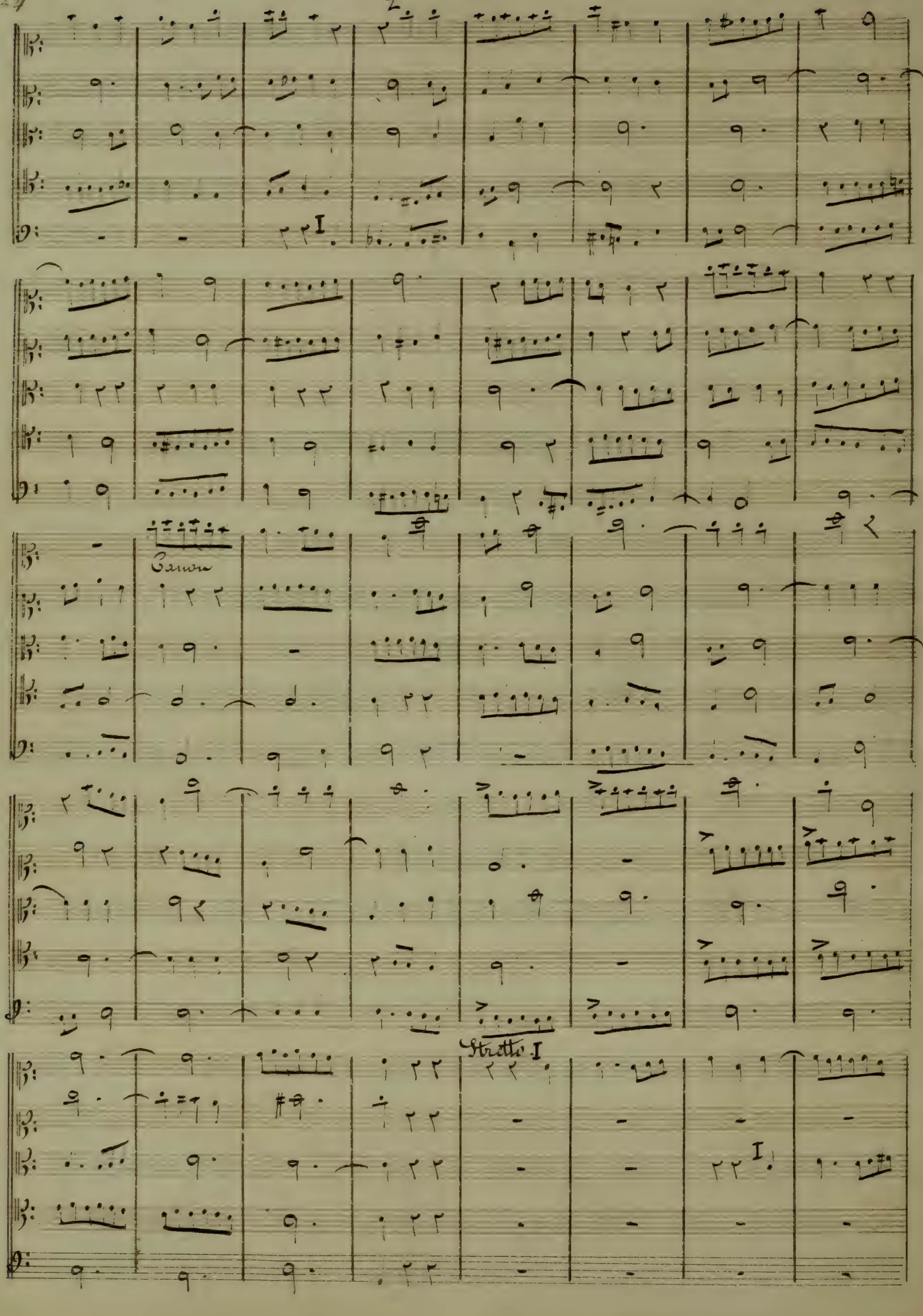
Fine

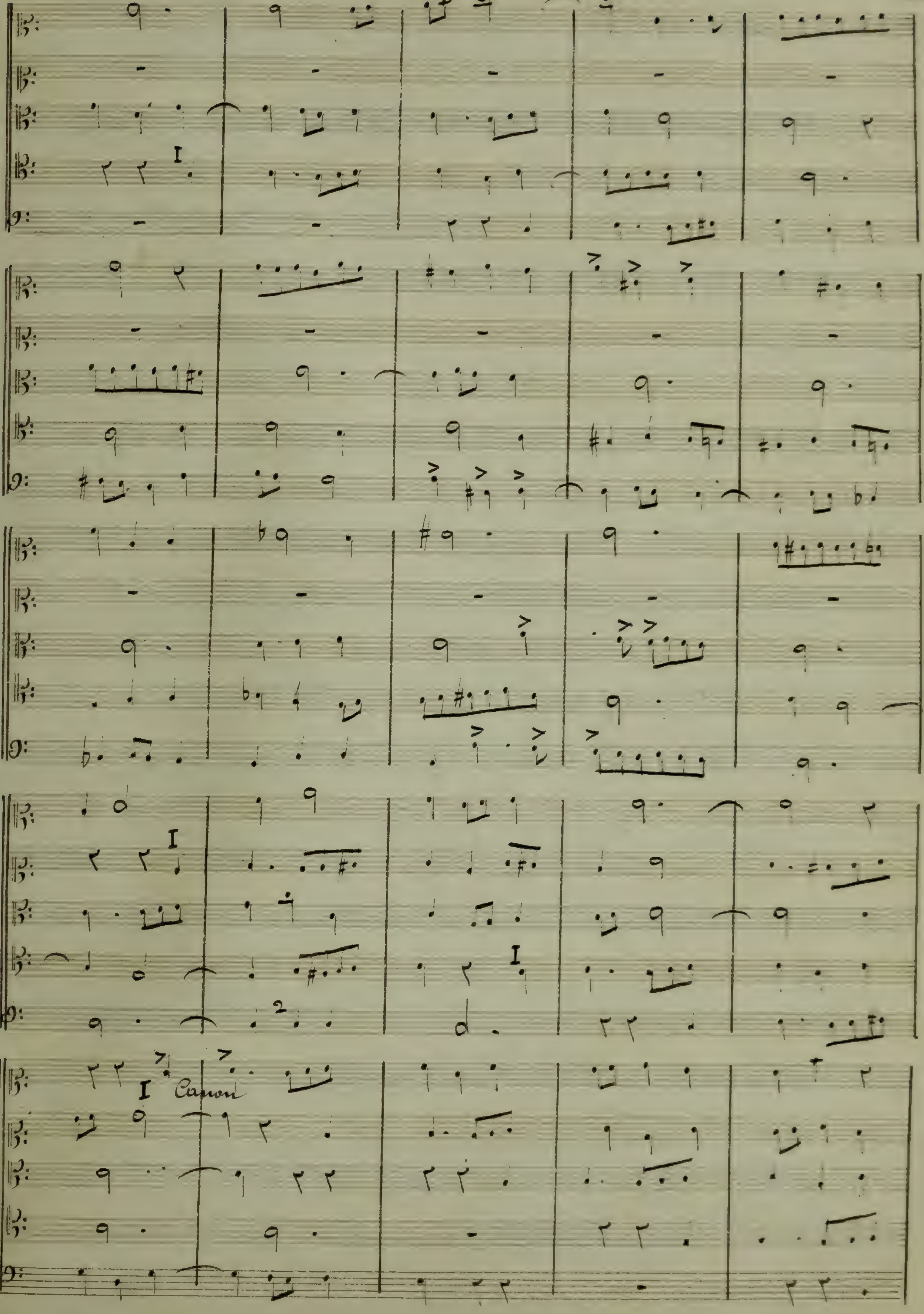
Fugue vocale à 5 parties

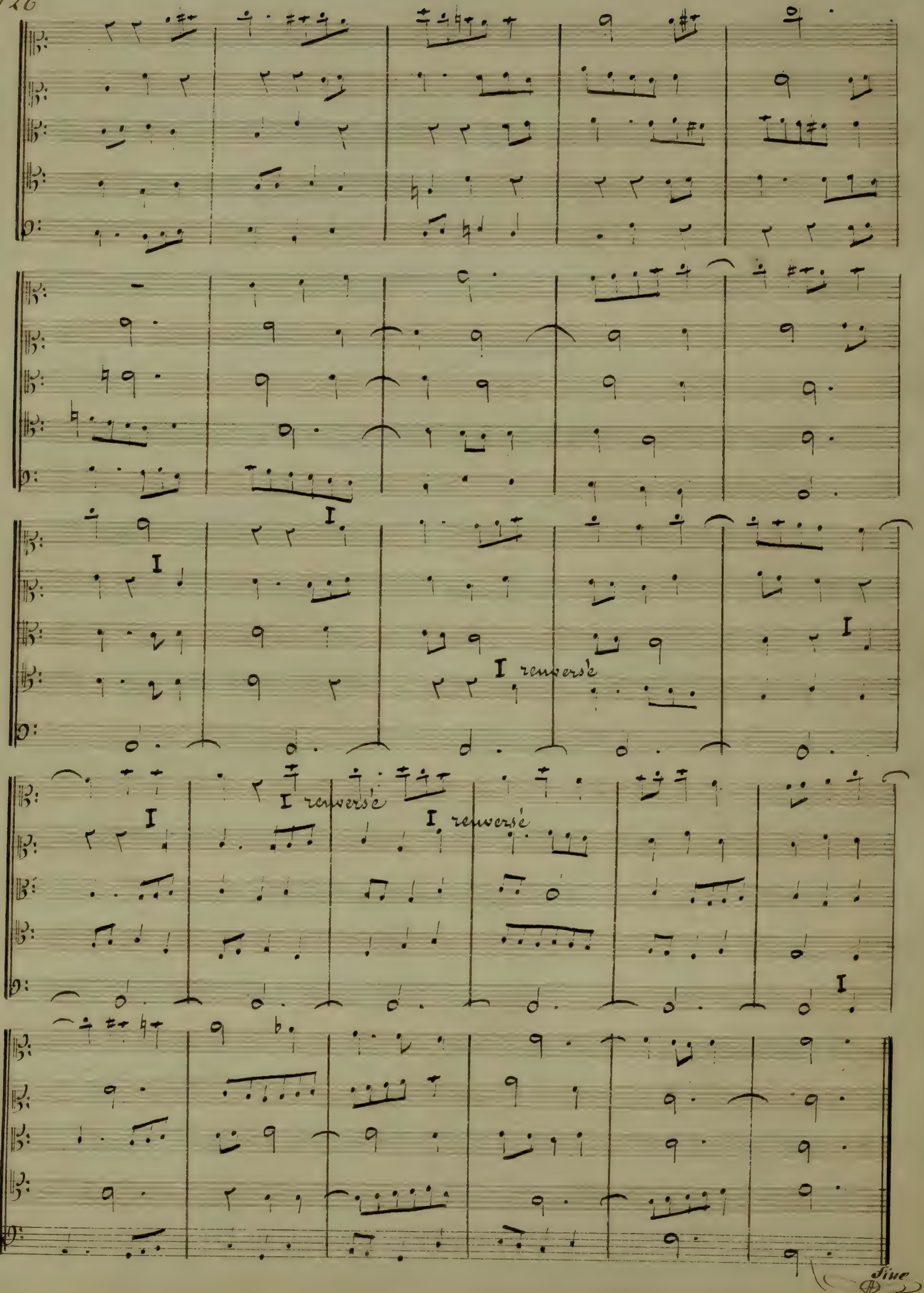
Sujet de Mr. Cherubini.





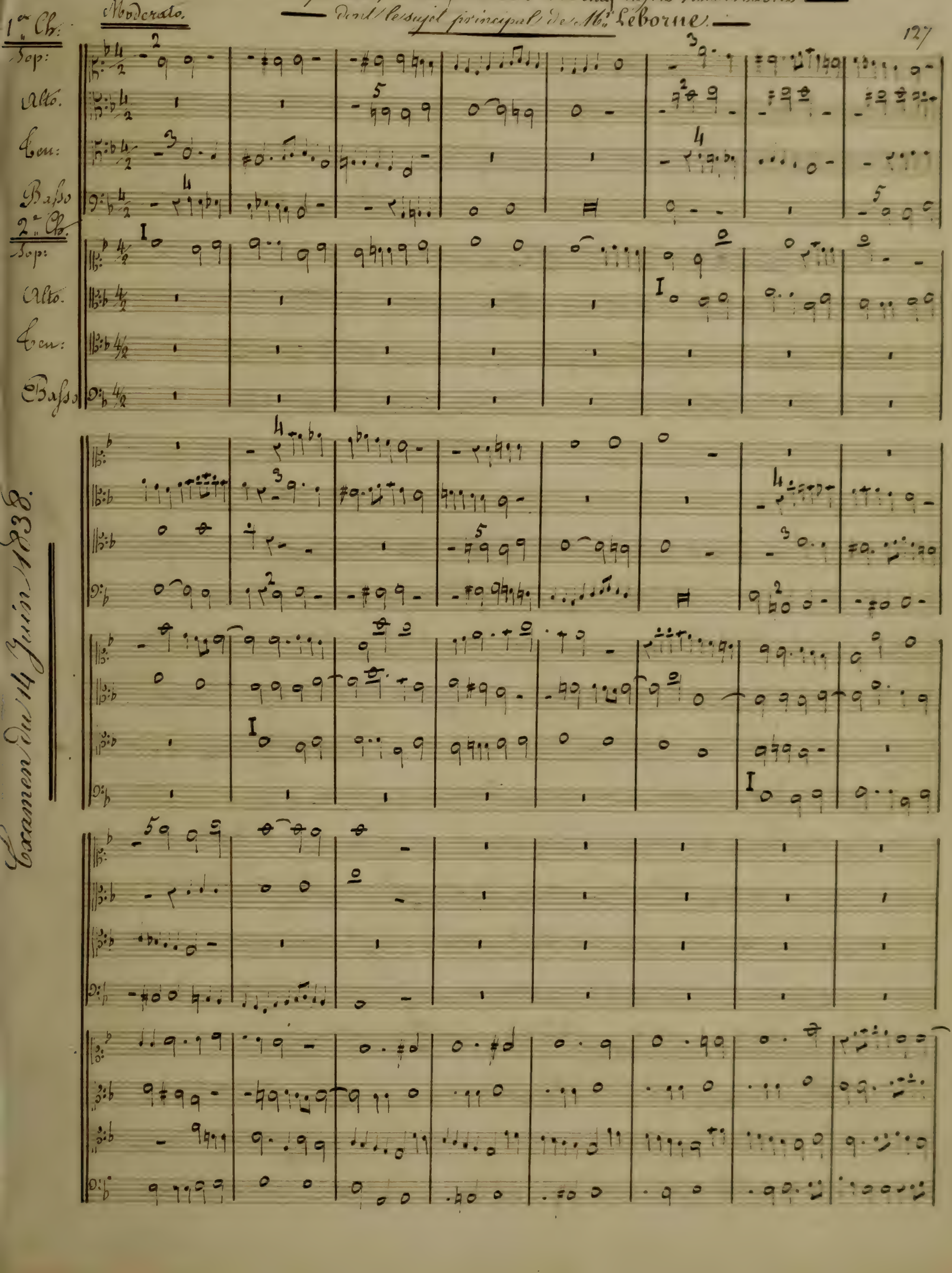

Canon
Stretto I


Canon
I

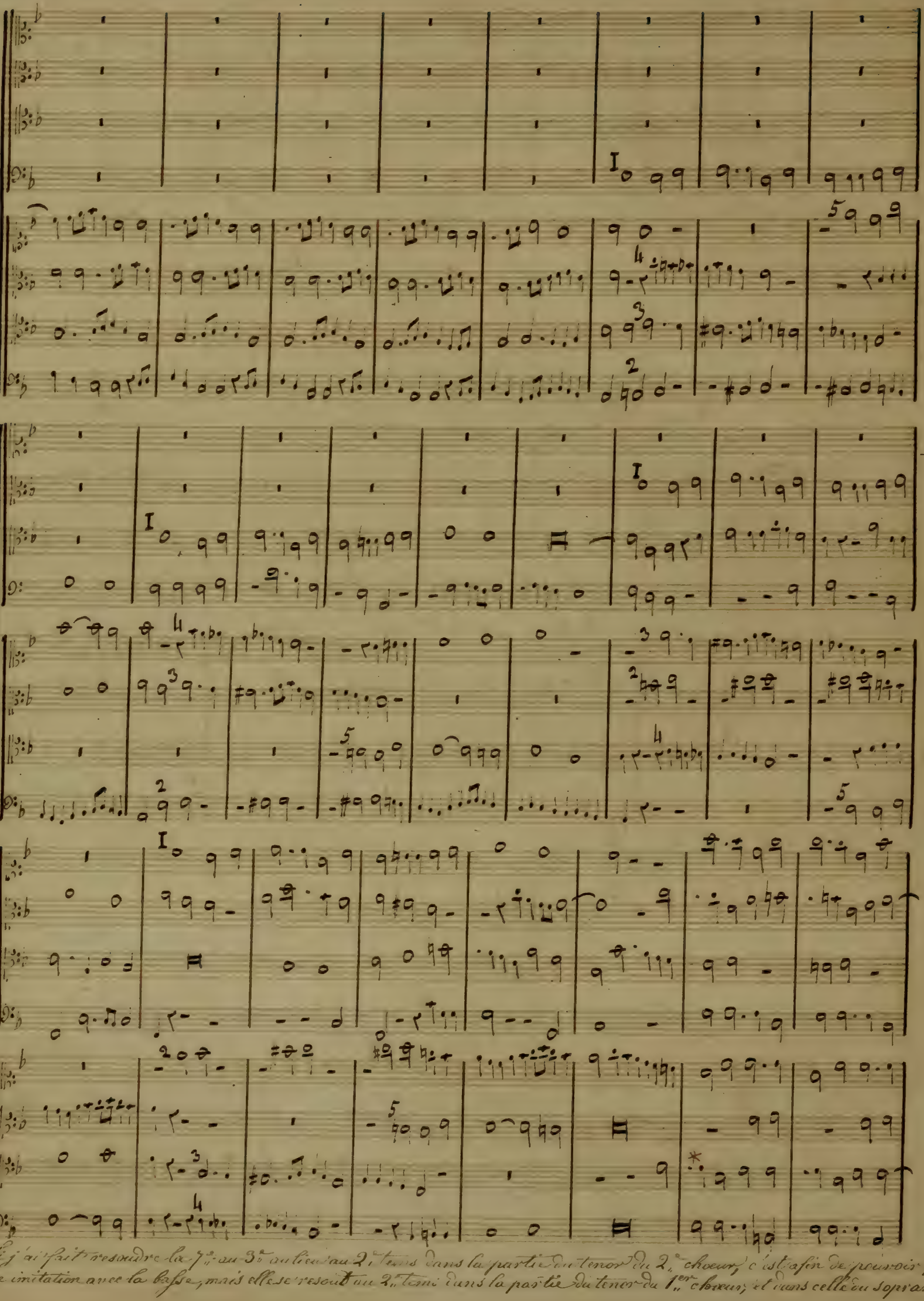

I
I renversé
Fine

Fugue Vocale

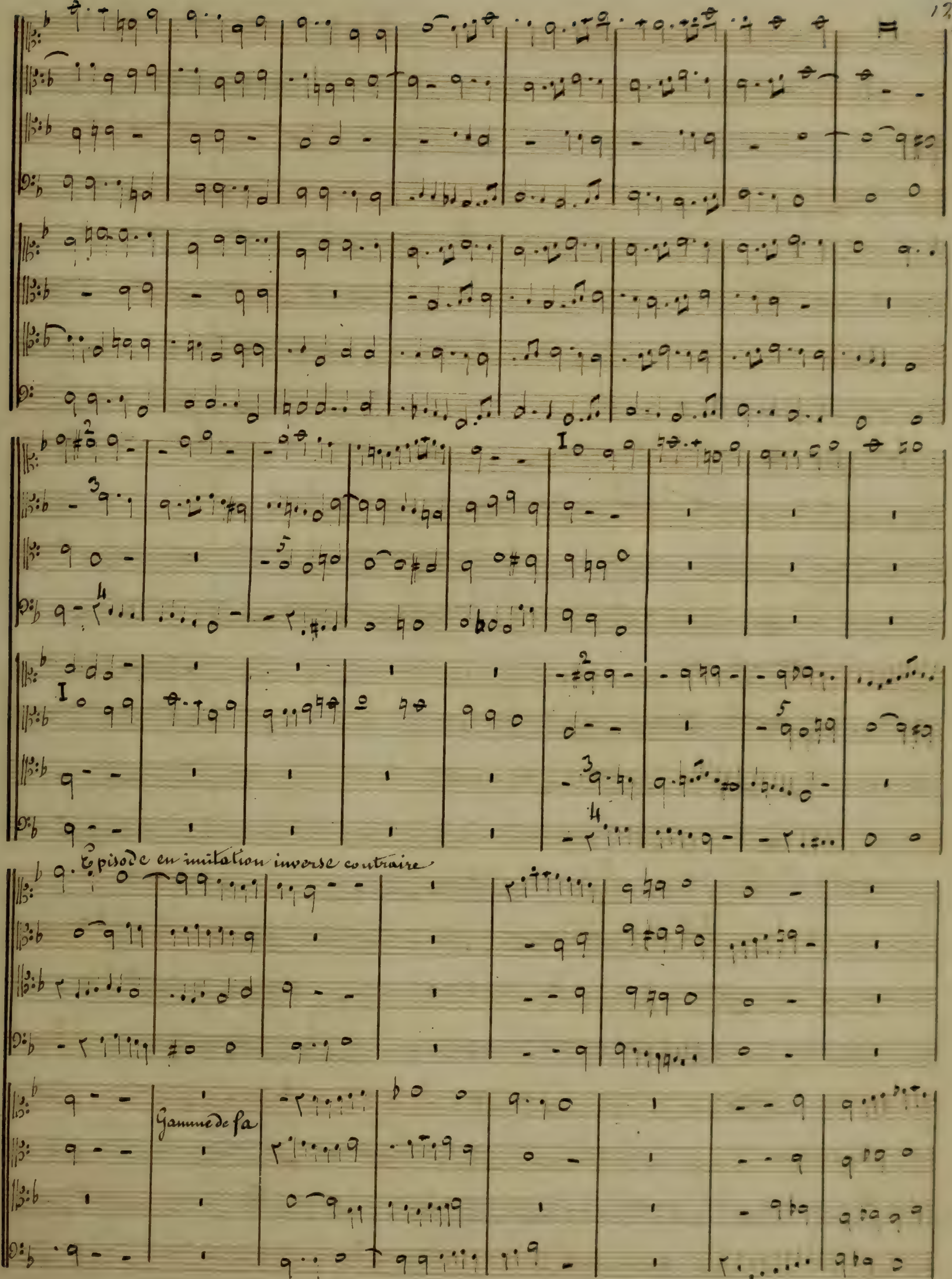
à huit parties, à deux chœurs et à cinq sujets renversables dont le sujet principal de Mr Leborne.

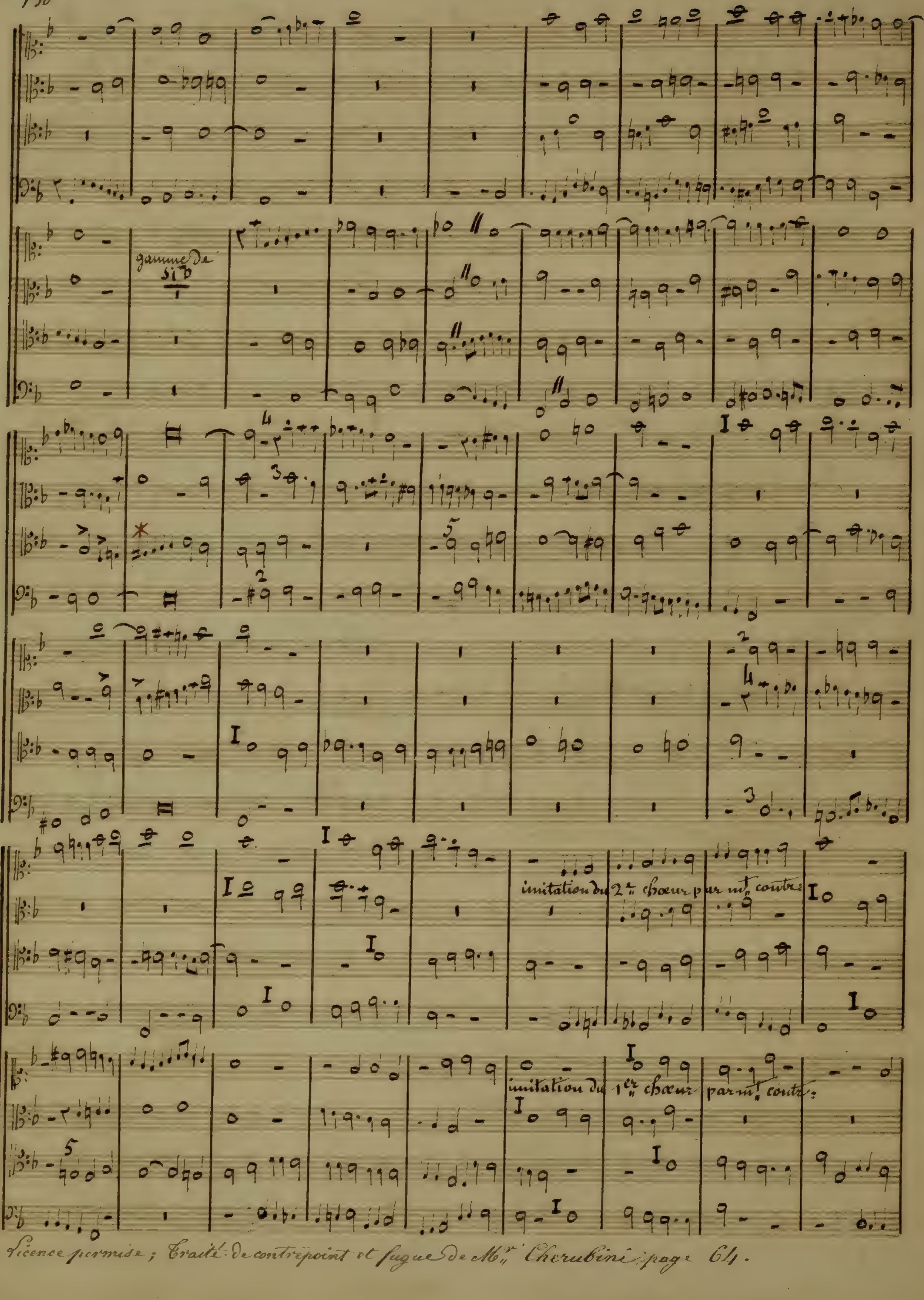


Examen du 14 Juin 1838.

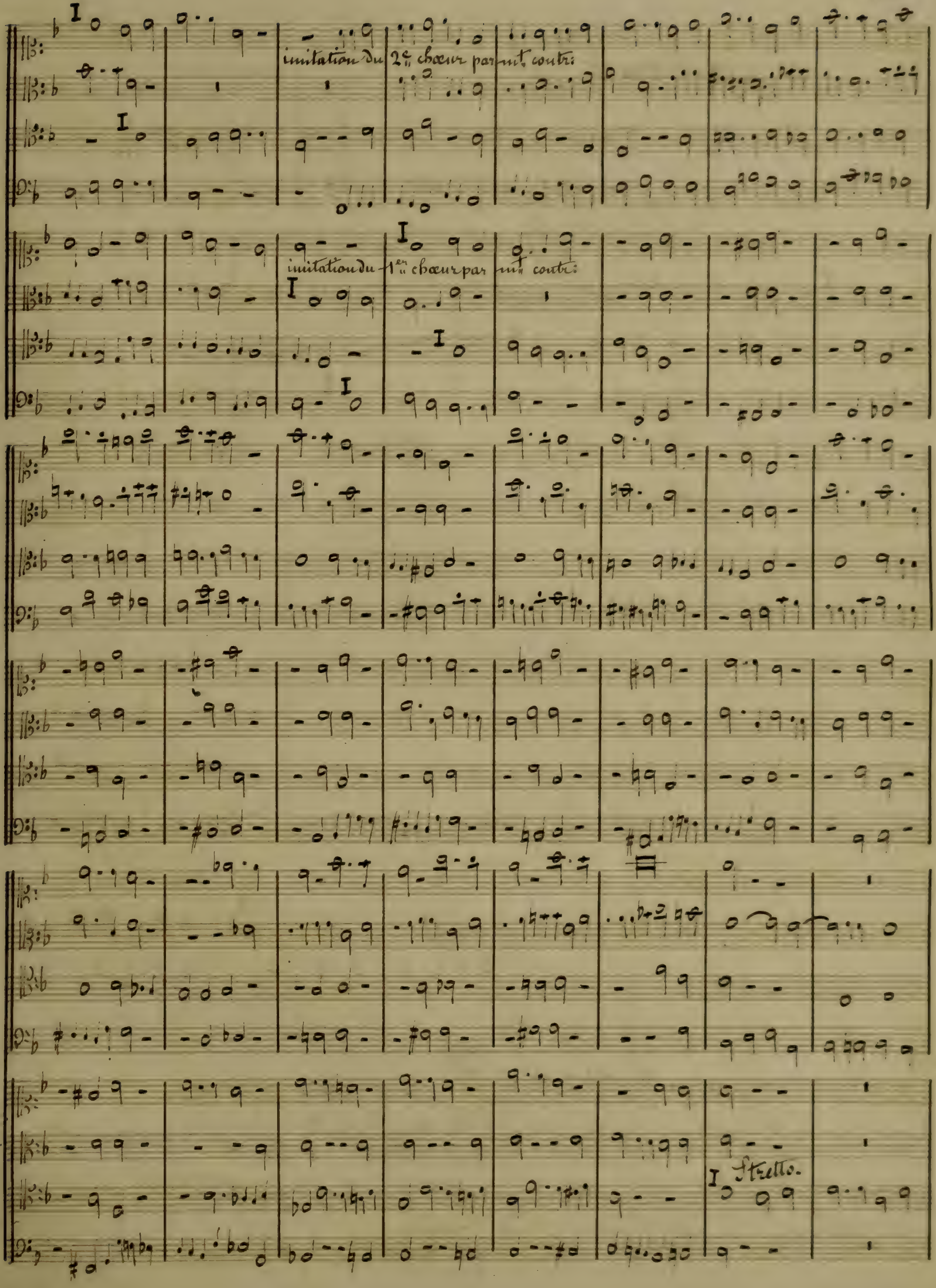


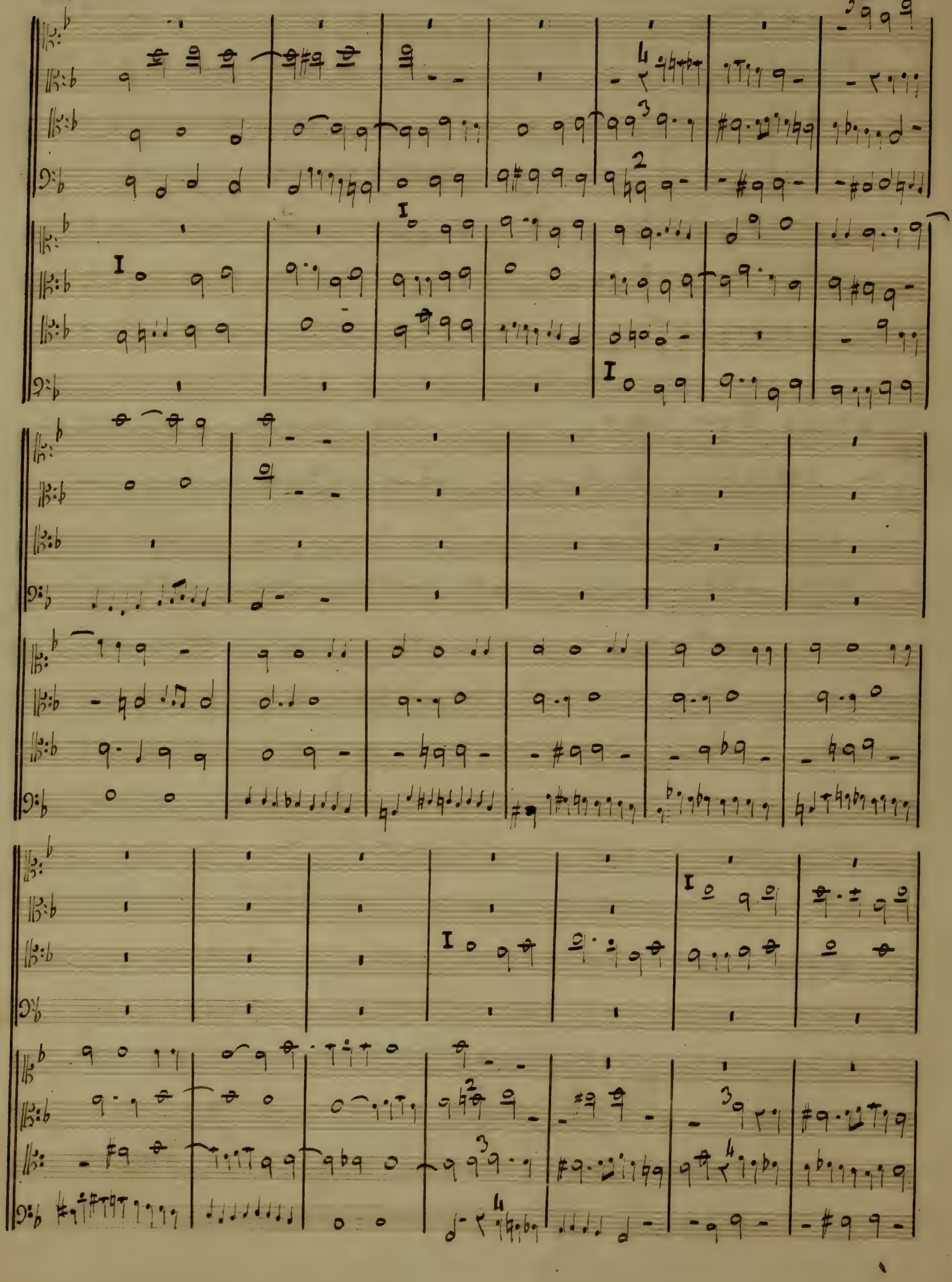
* Si j'ai fait résoudre la 7e au 3e au lieu au 2e tems dans la partie du tenor du 2e choeur, c'est afin de pouvoir faire une imitation avec la basse, mais elle se résout au 2e tems dans la partie du tenor du 1er choeur, et dans celle du soprano du 2e.

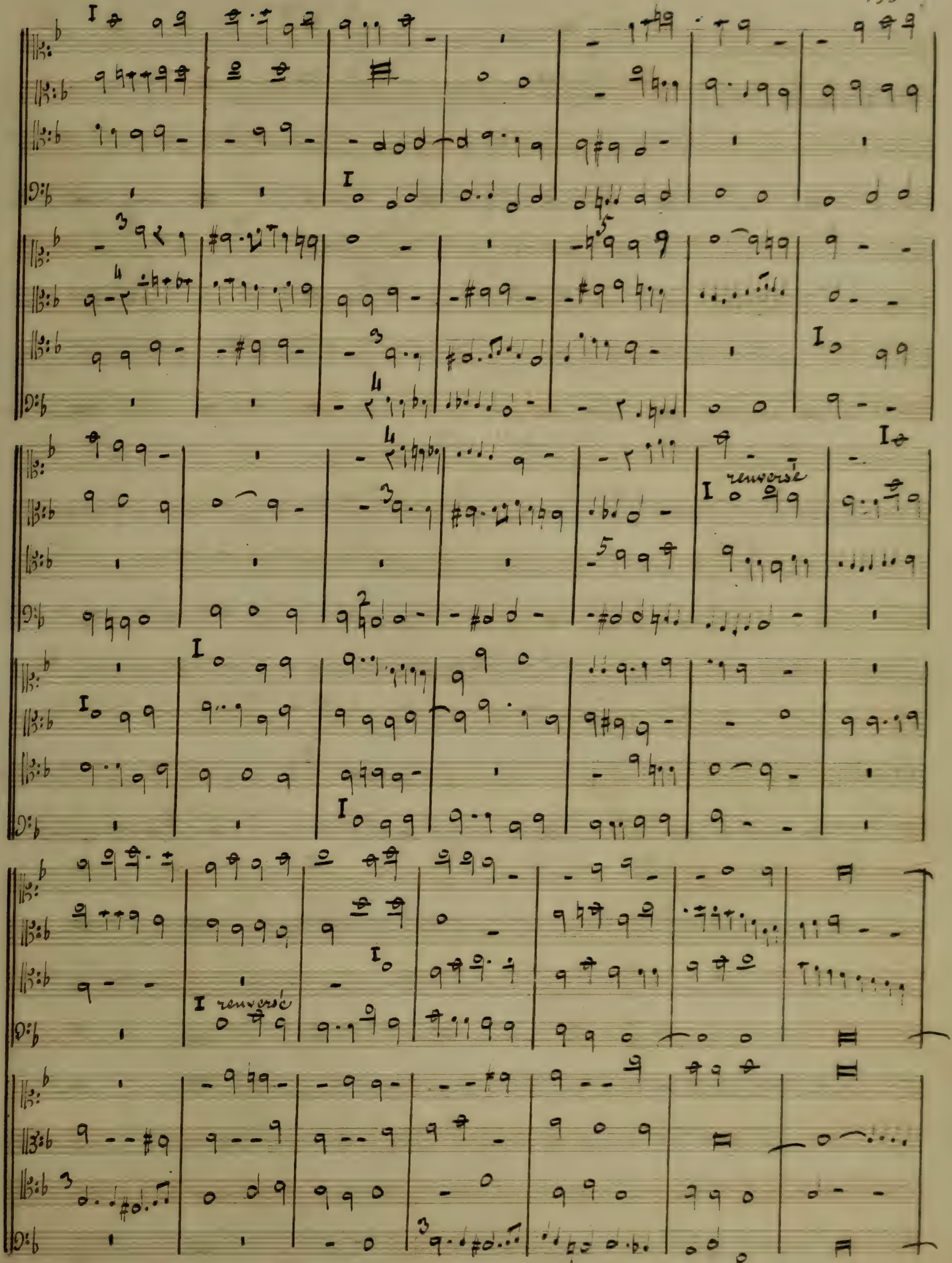

Épisode en imitation inverse contraire
Gamme de fa



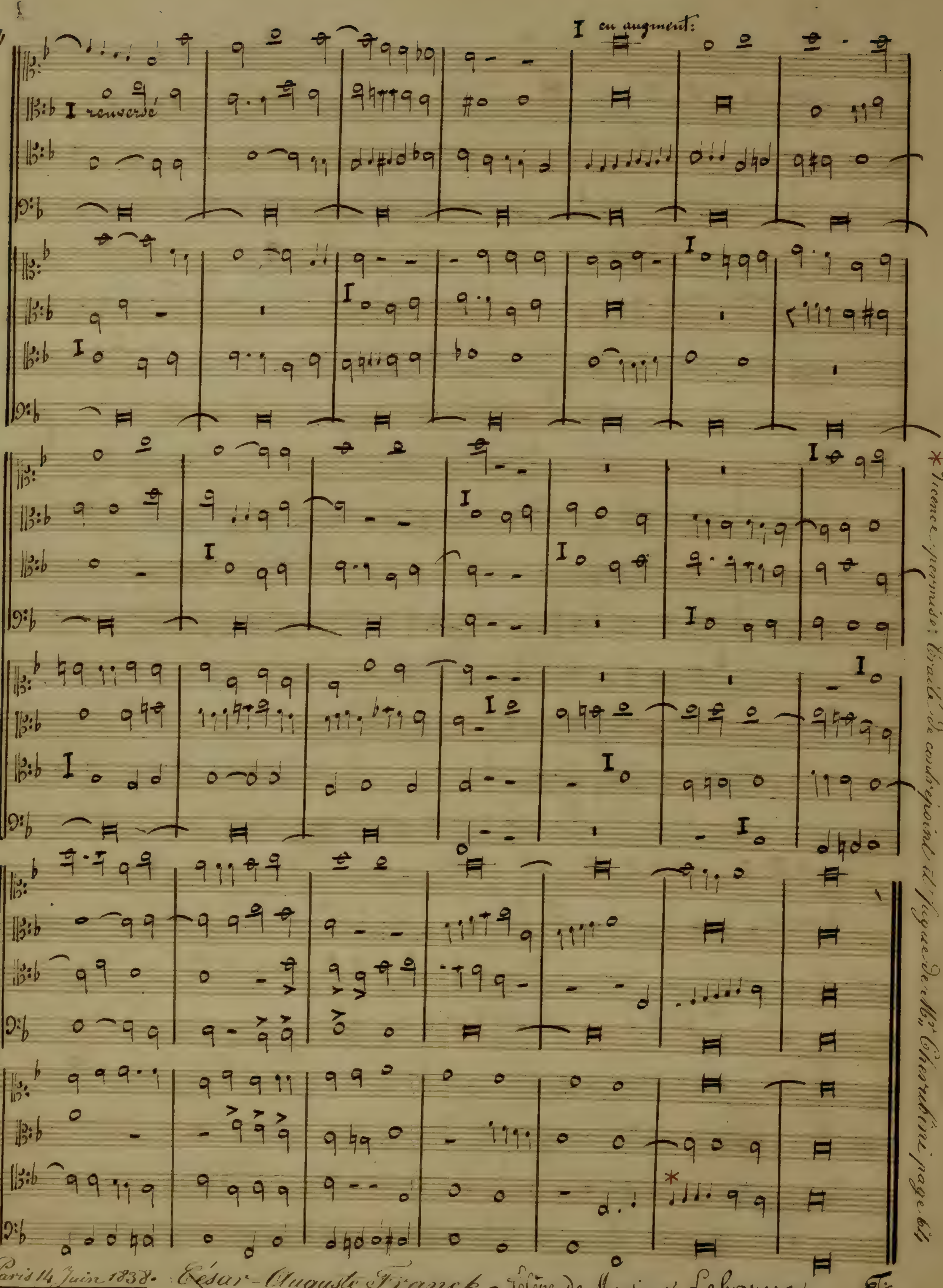
* Licence permise ; Traité de contrepoint et fugue de Mr. Cherubini, page 64.


imitation du 2e chœur par mt contr:
imitation du 1er chœur par mt contr:
Stretto.





renversé
I renversé



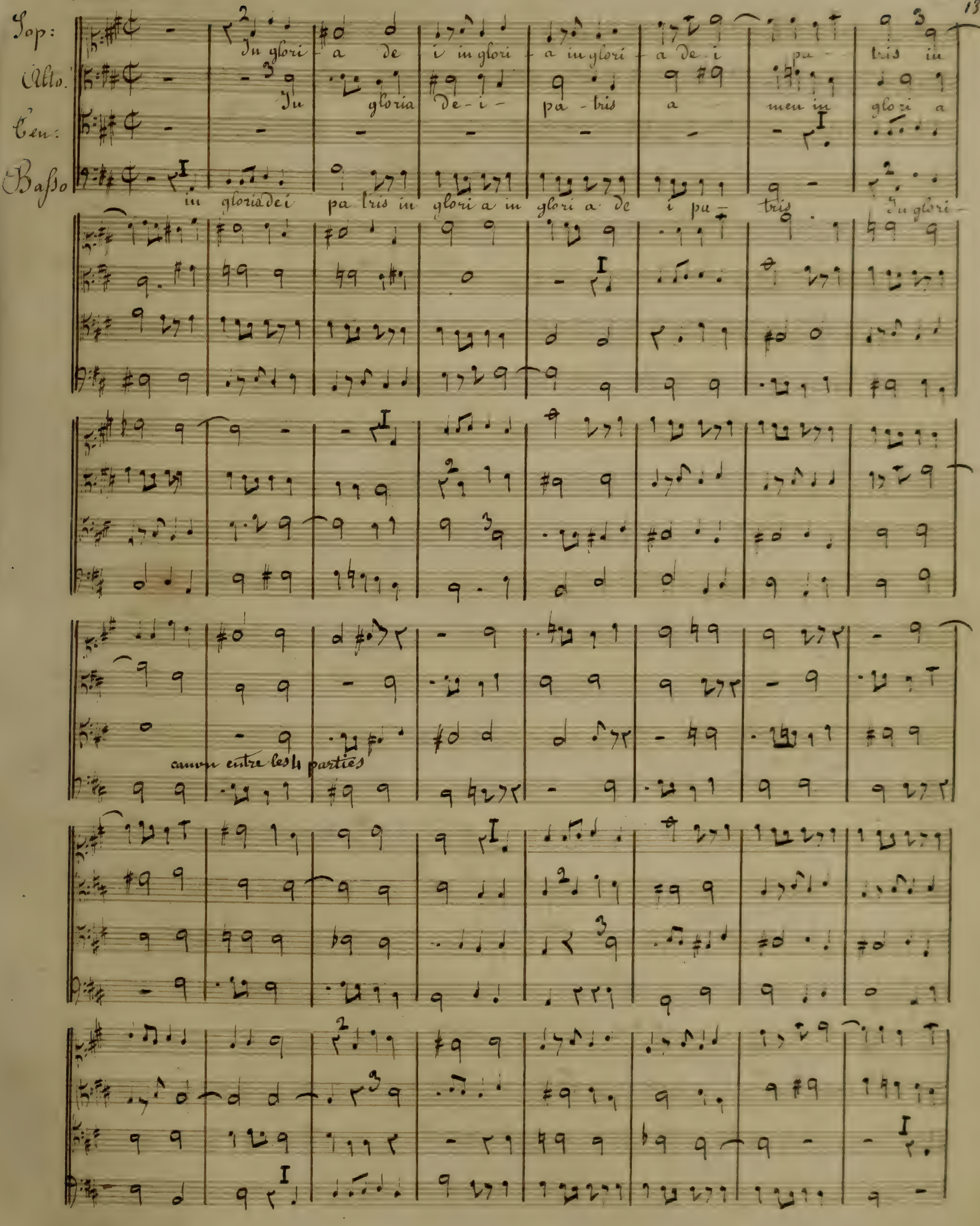
Paris 14 Juin 1838. César-Auguste Franck Élève de Monsieur Leborne.

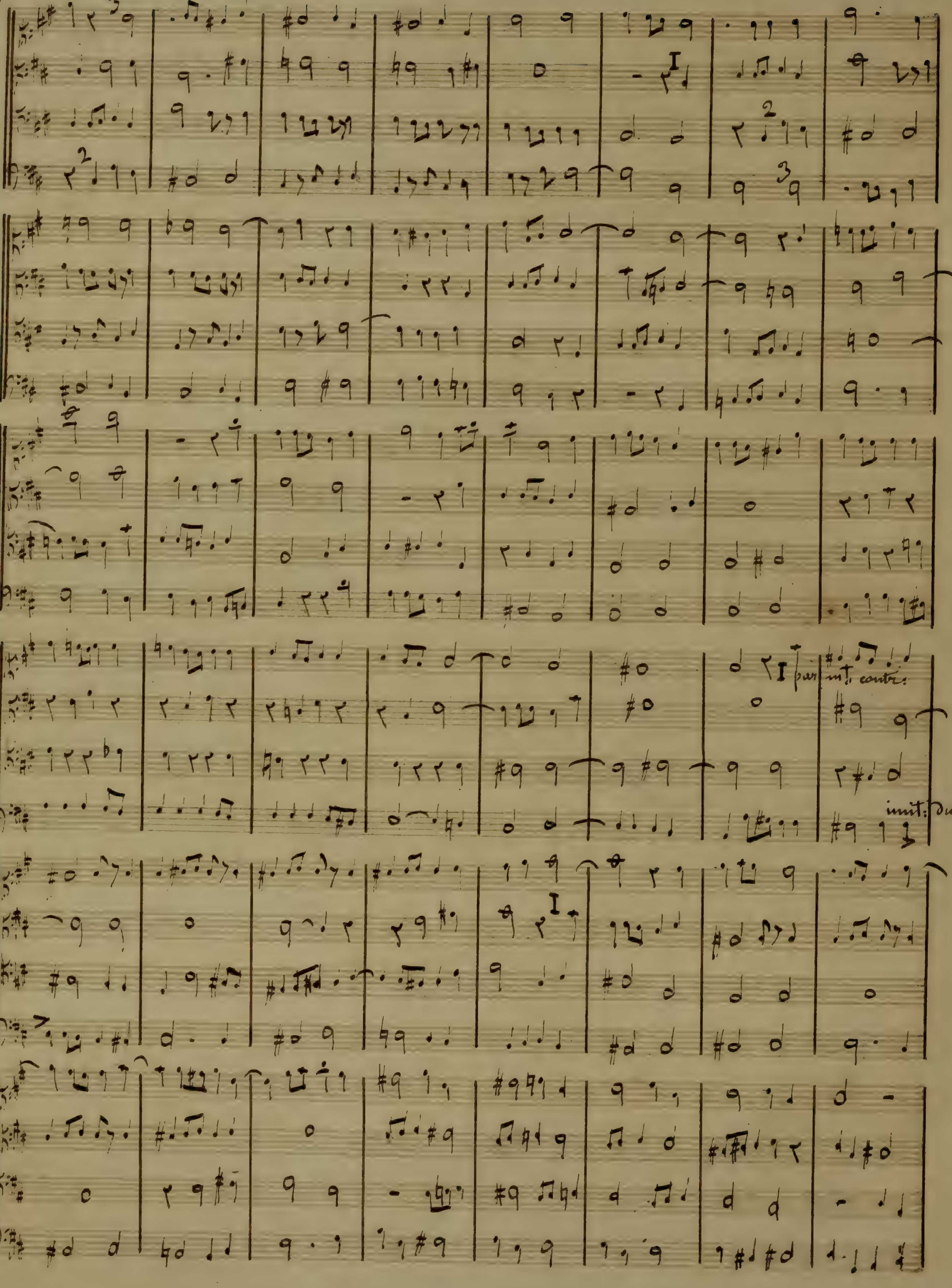
Fine

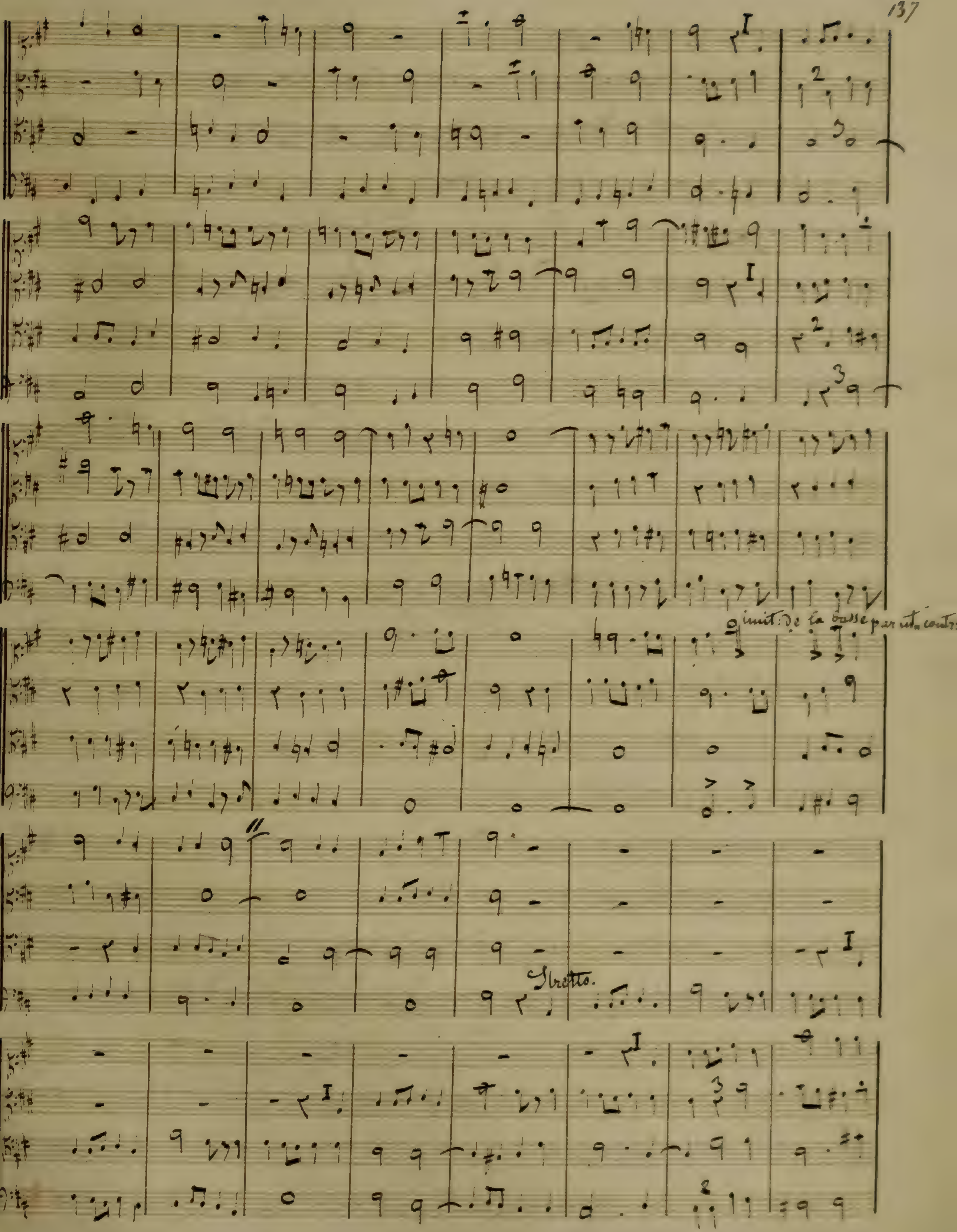
Fugue Vocale à 4 parties.

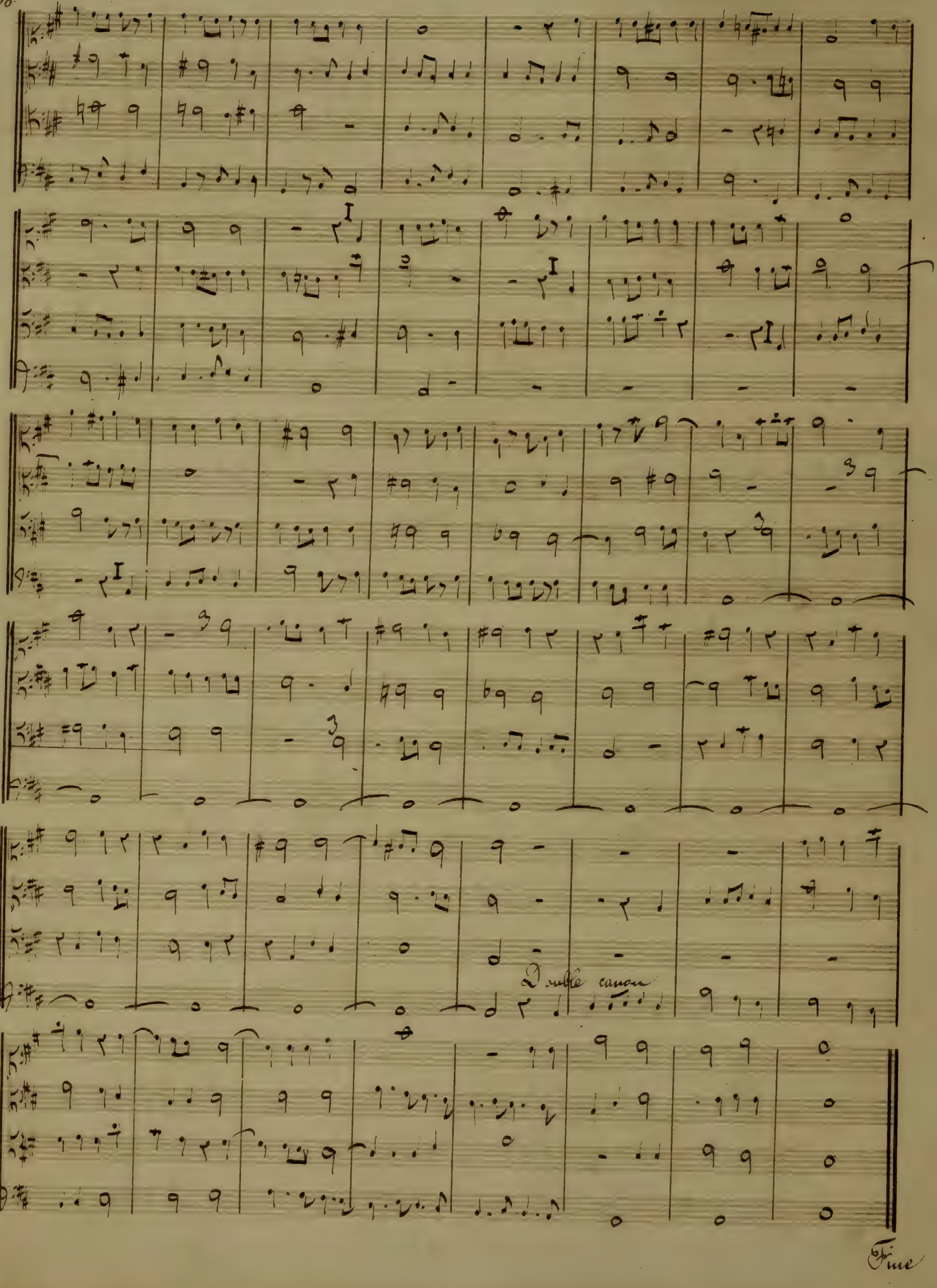
Sujet de Mr Caraffa

Moderato.




par mut. contr.
imit. du I Suj:

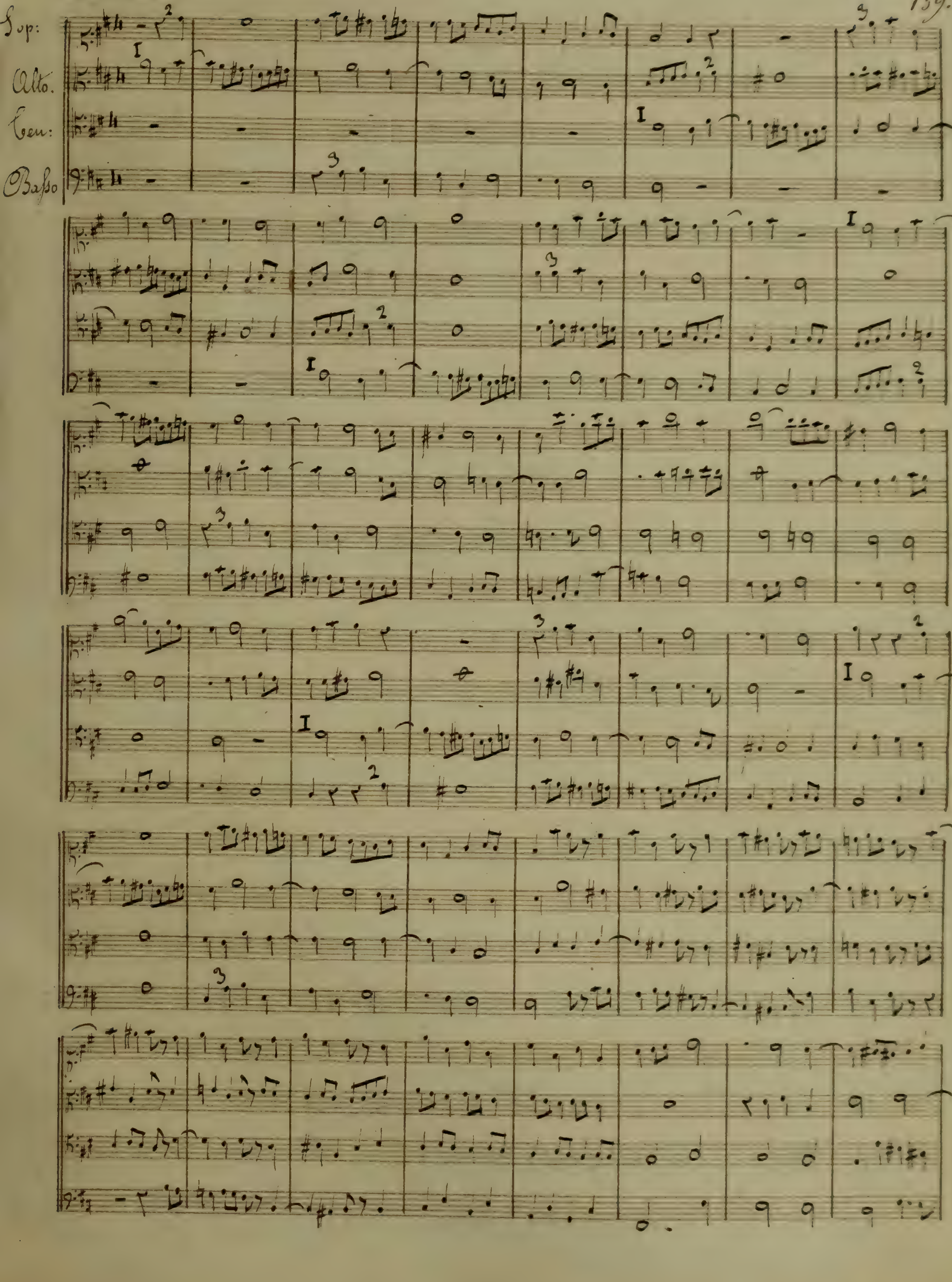

imit: de la basse par mvt. contr:
Stretto.

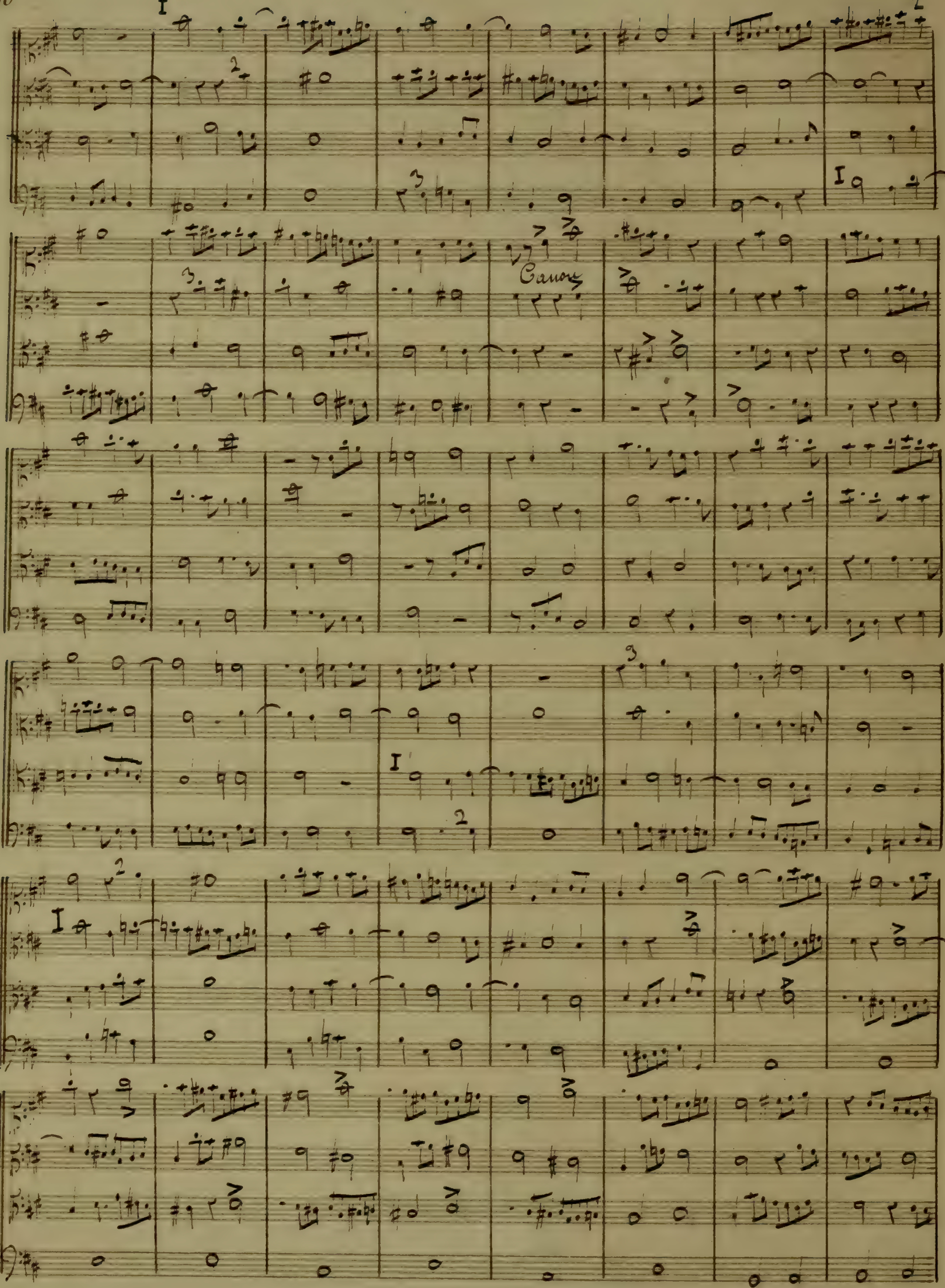

Double canon
Fine

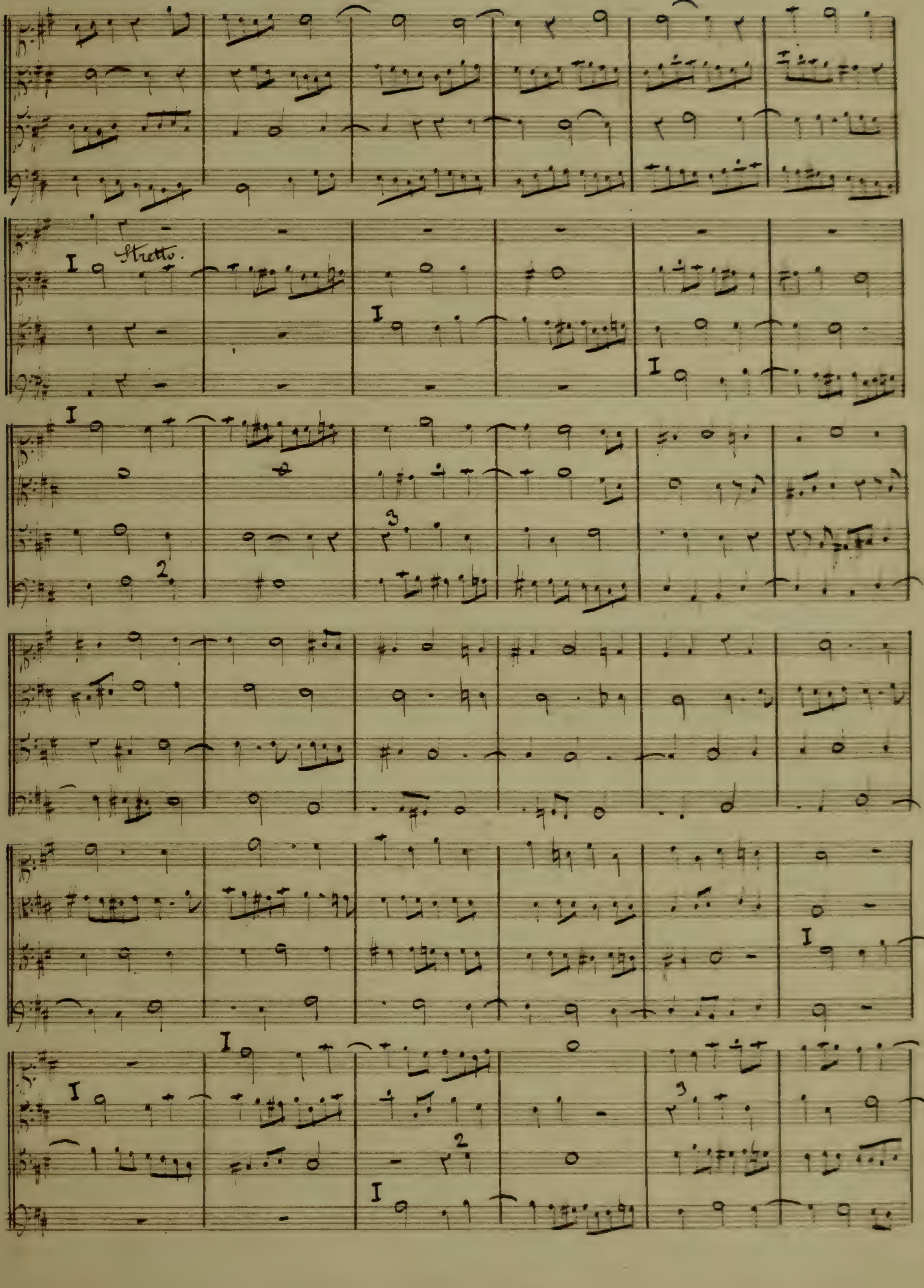
Fugue vocale à 4 parties

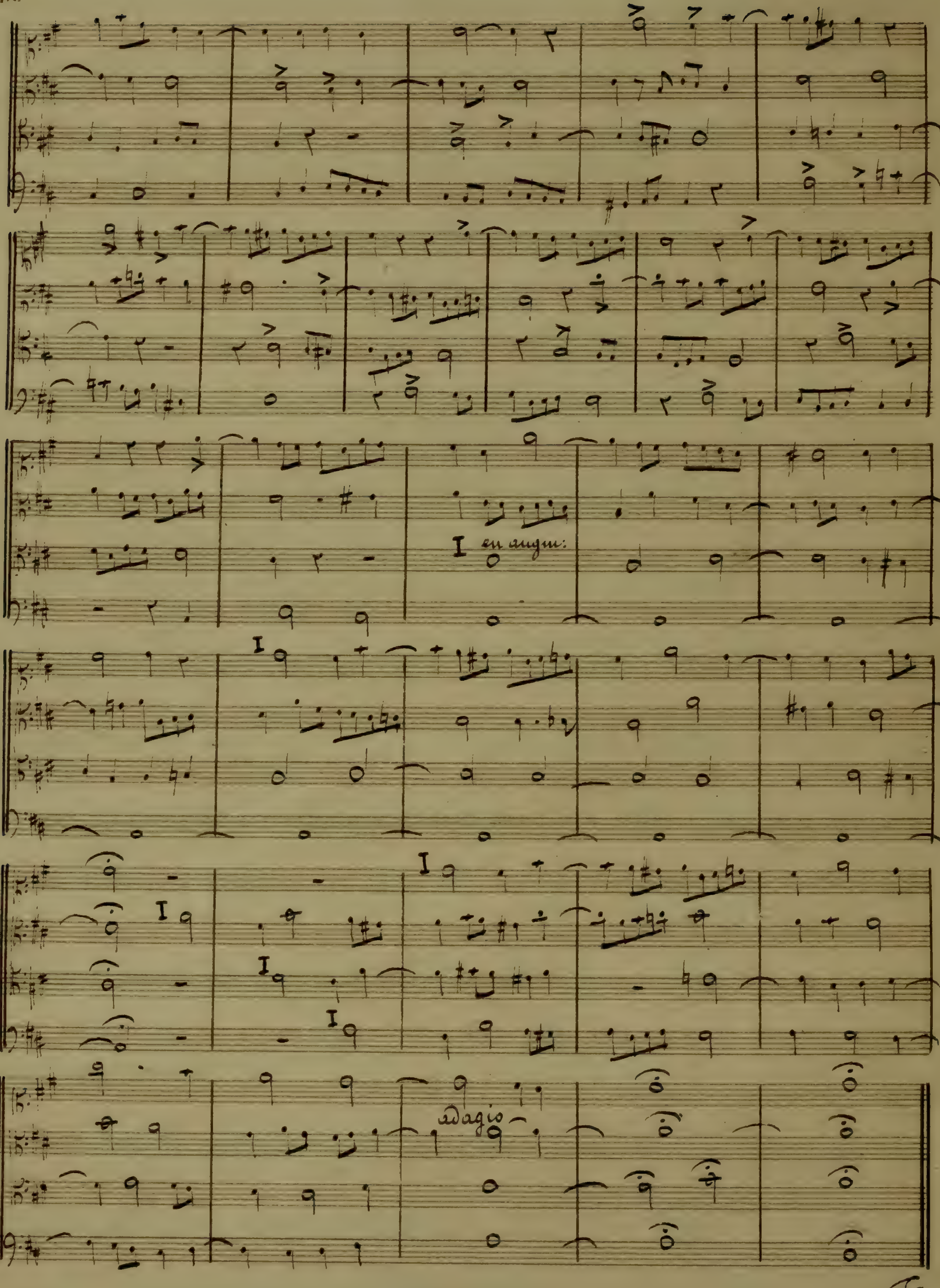
Sujet de Mr Paër.

Moderato.



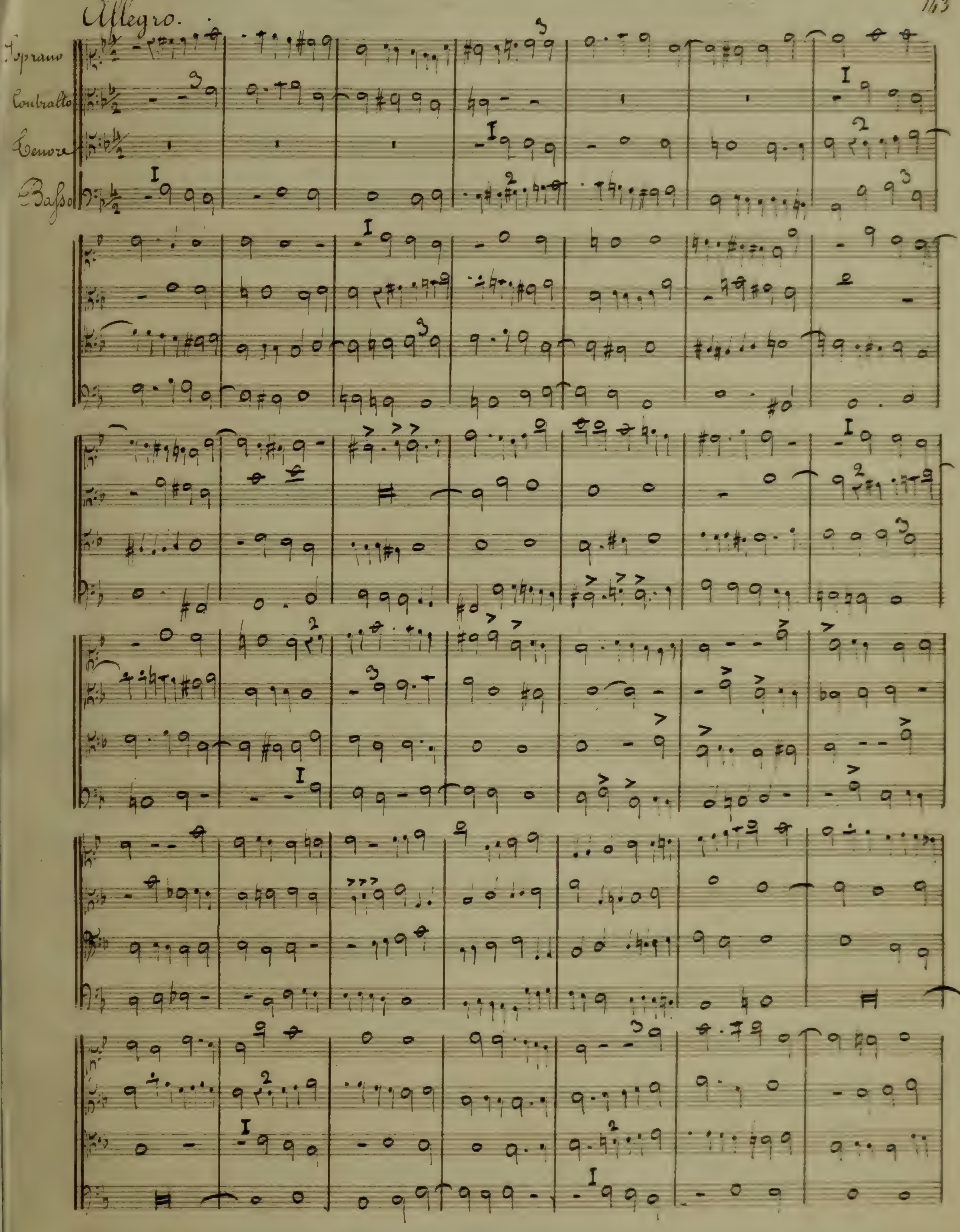

Canon

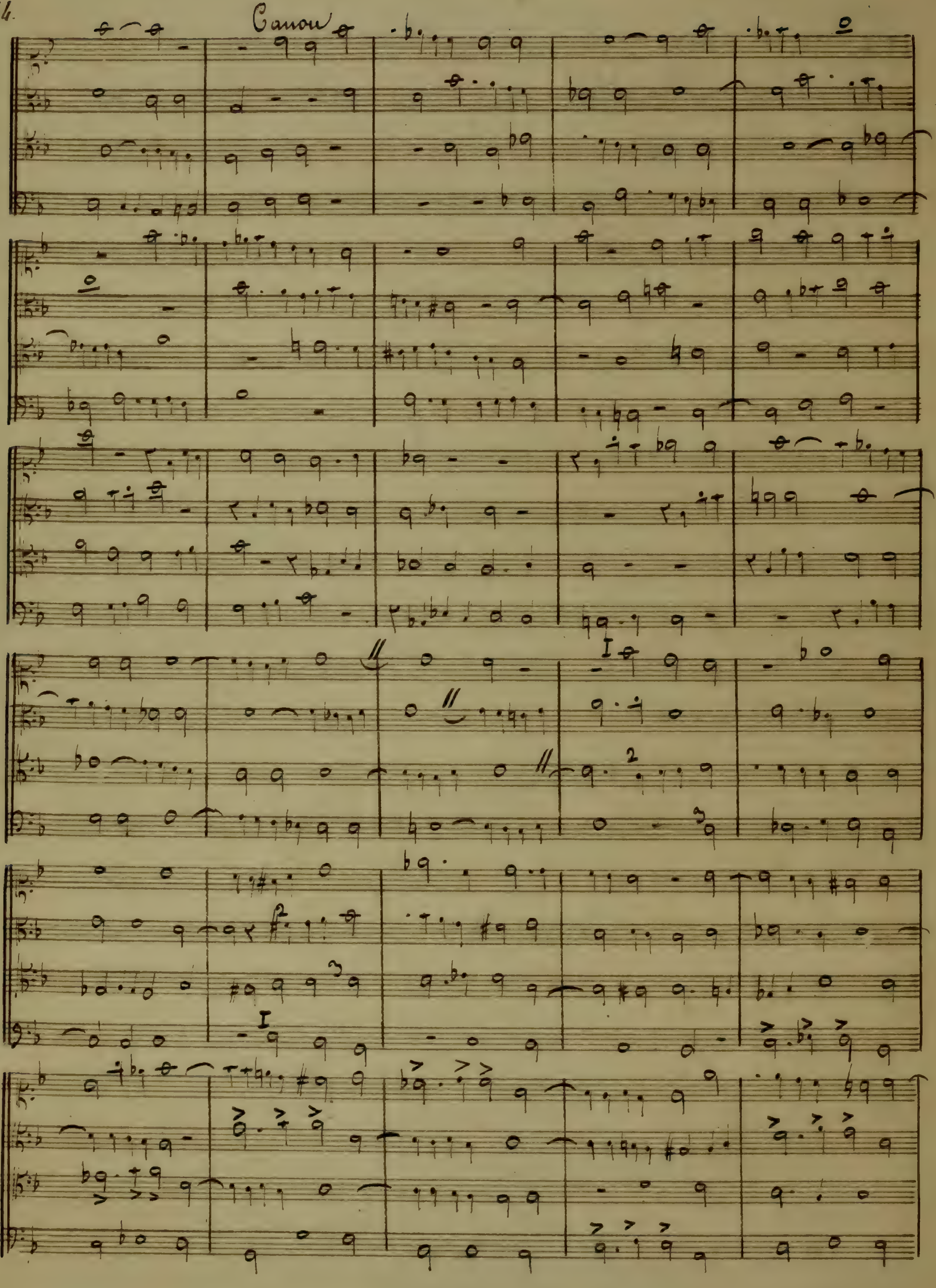

Stretto.

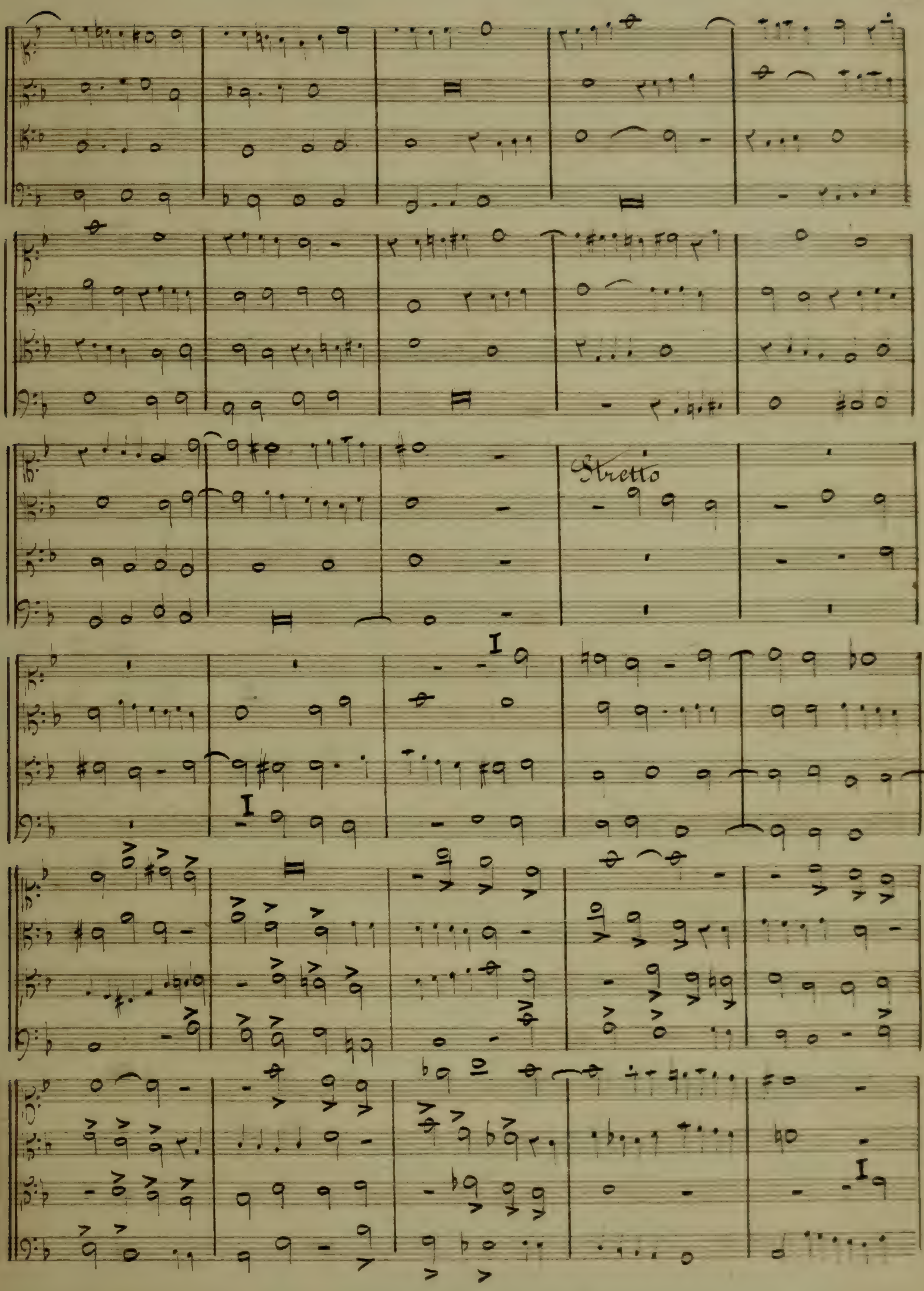


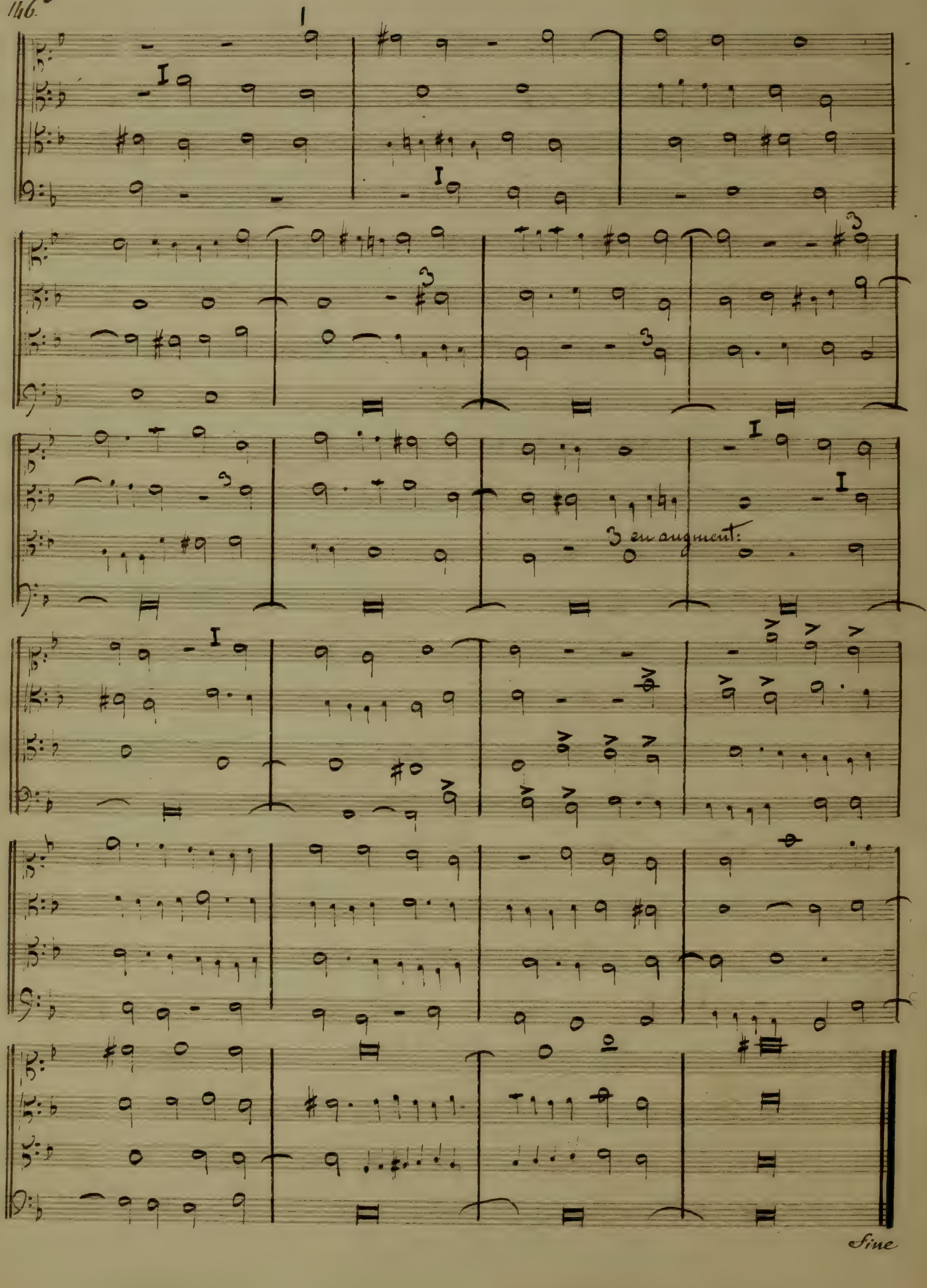
Fine

Fugue vocale à 4 parties



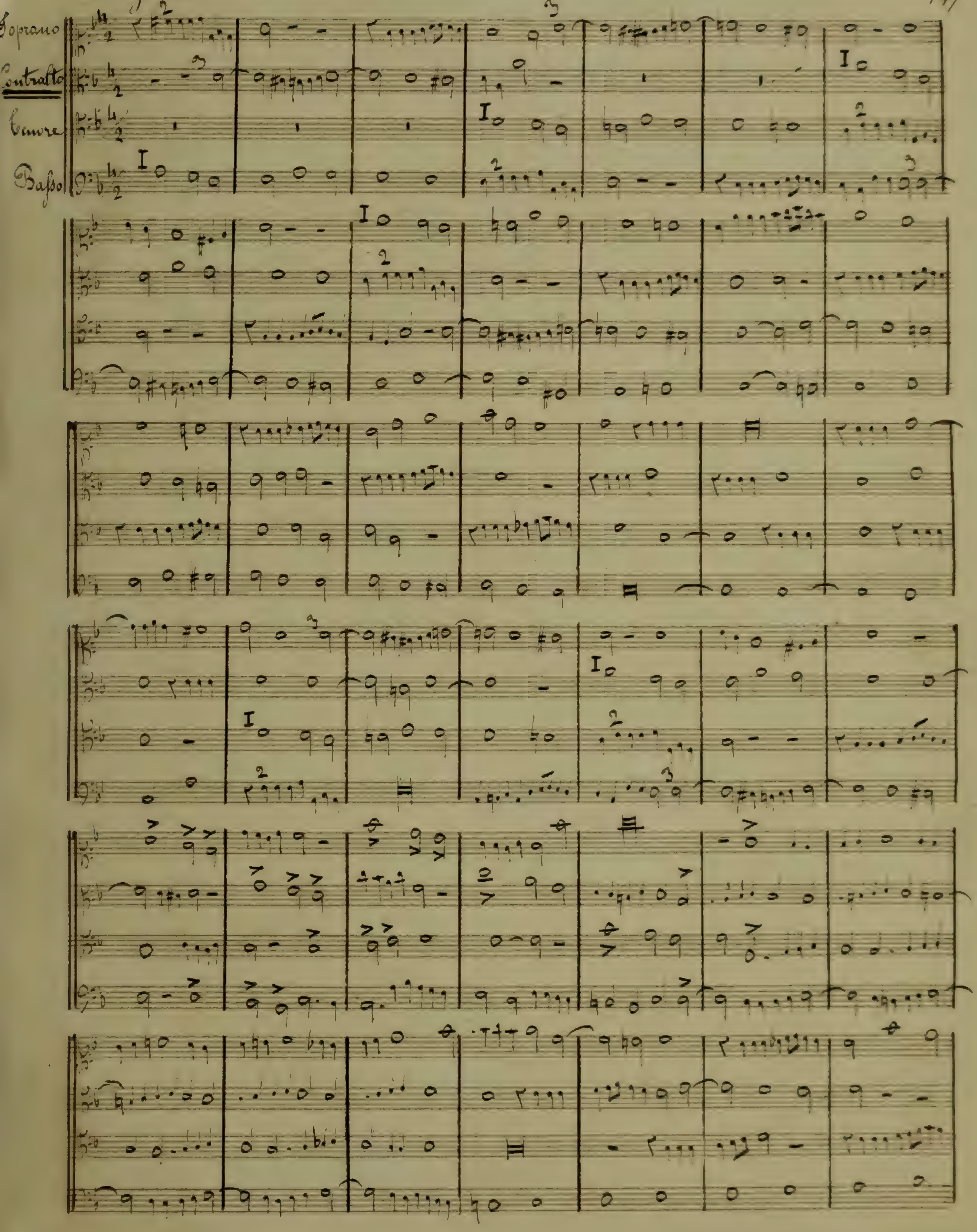

Canon

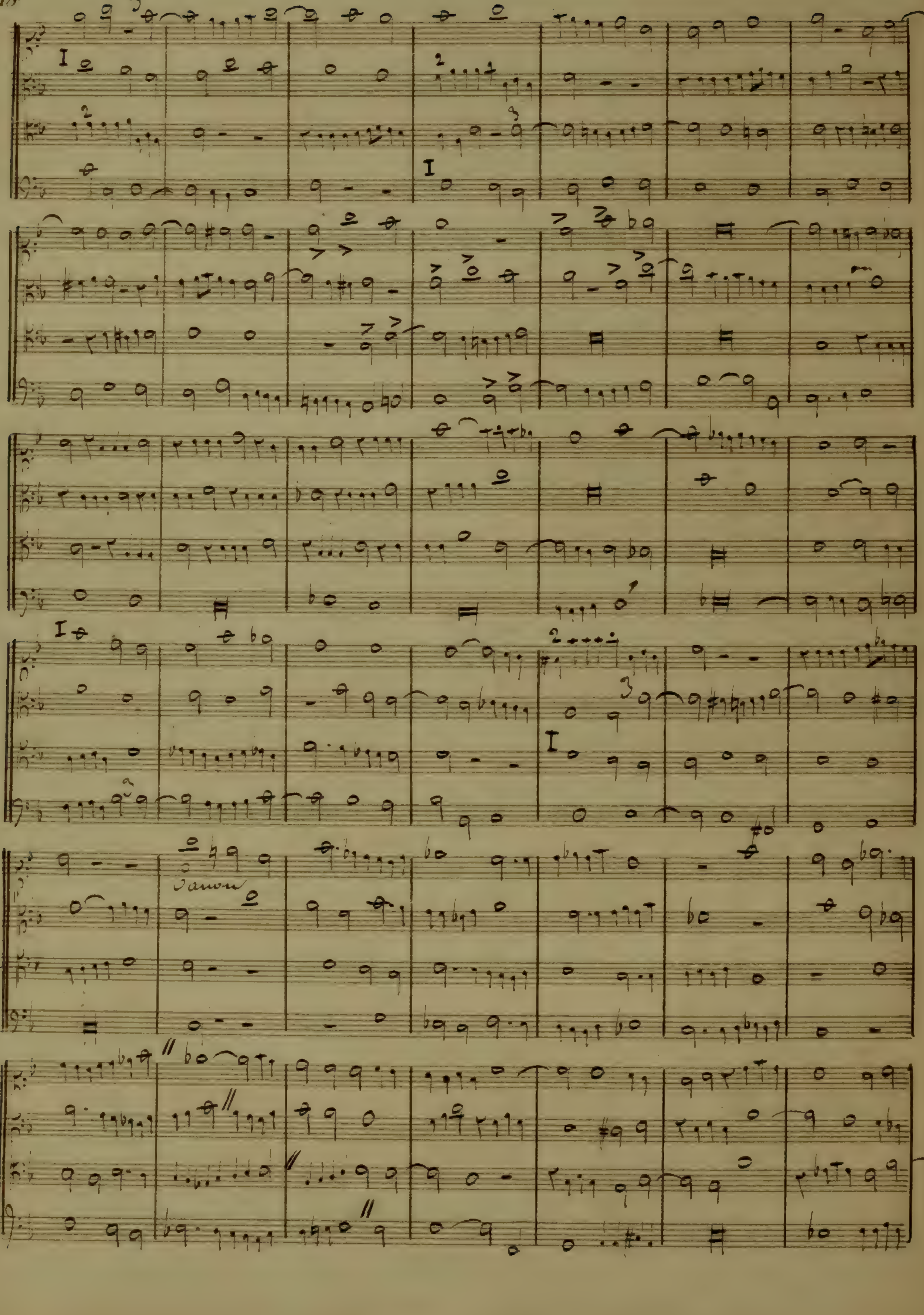

Stretto
I
I
I
I

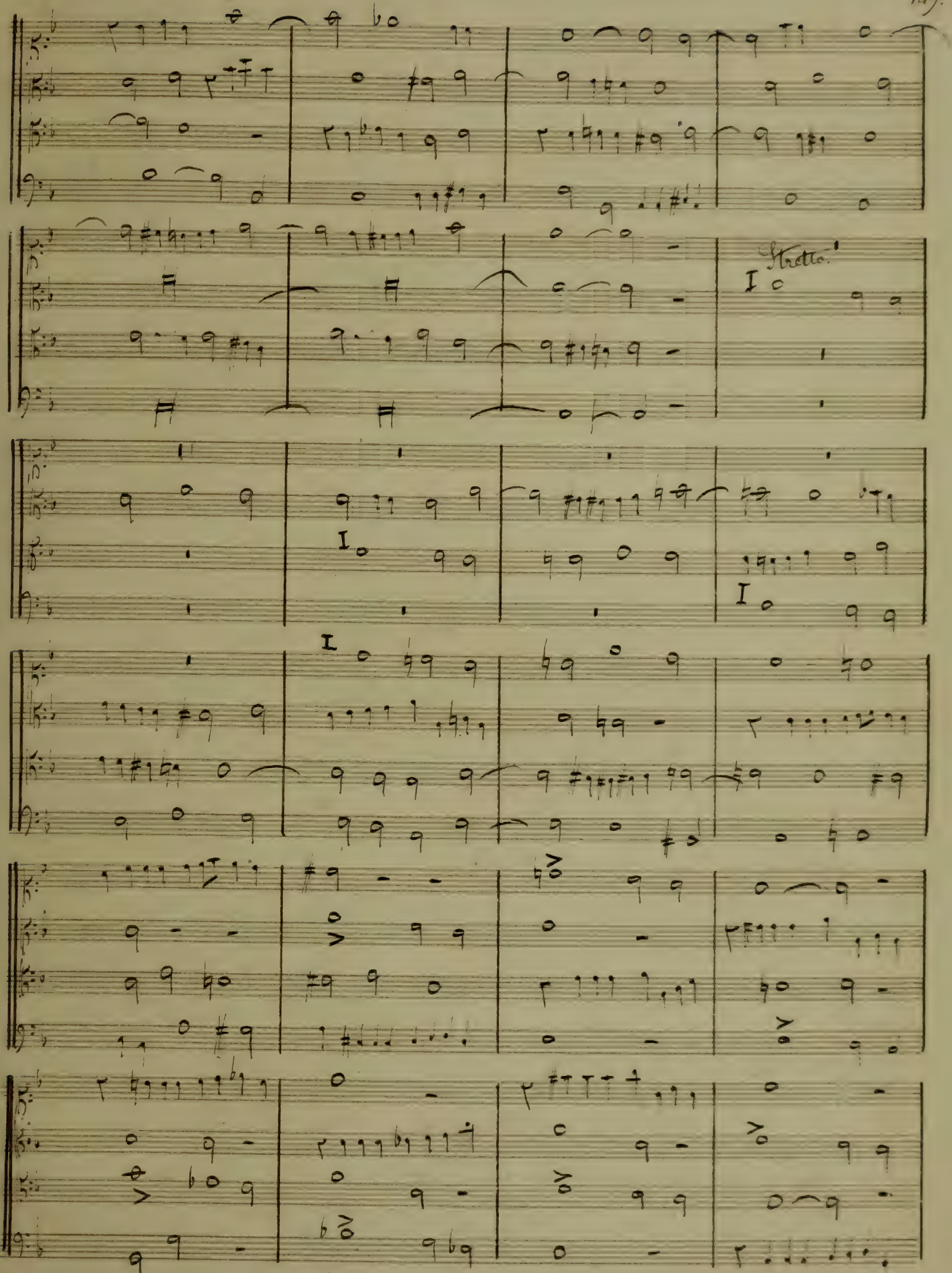

3 en augment:
Fine

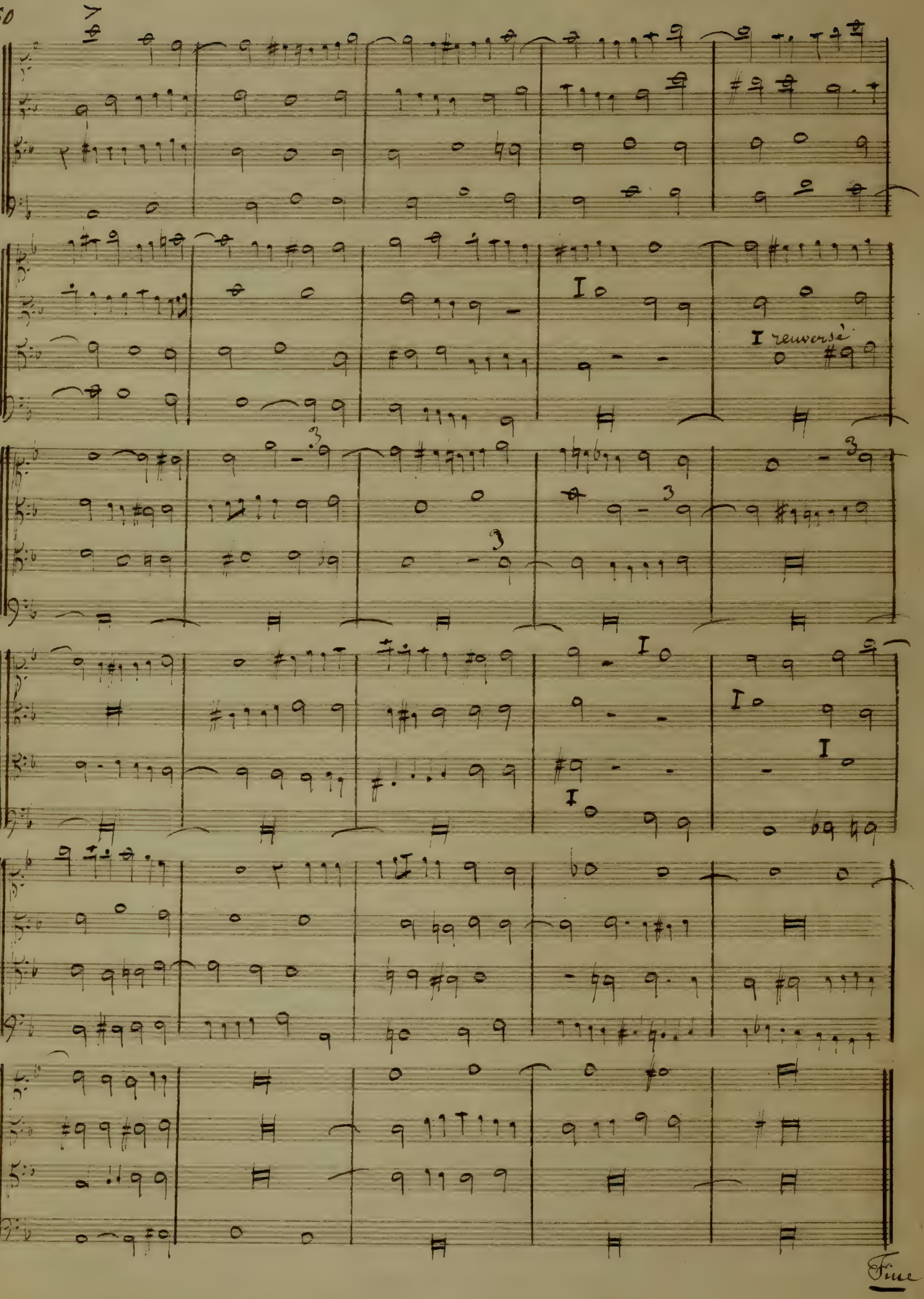
Fugue vocale à 4 parties

Allegretto.




Canon

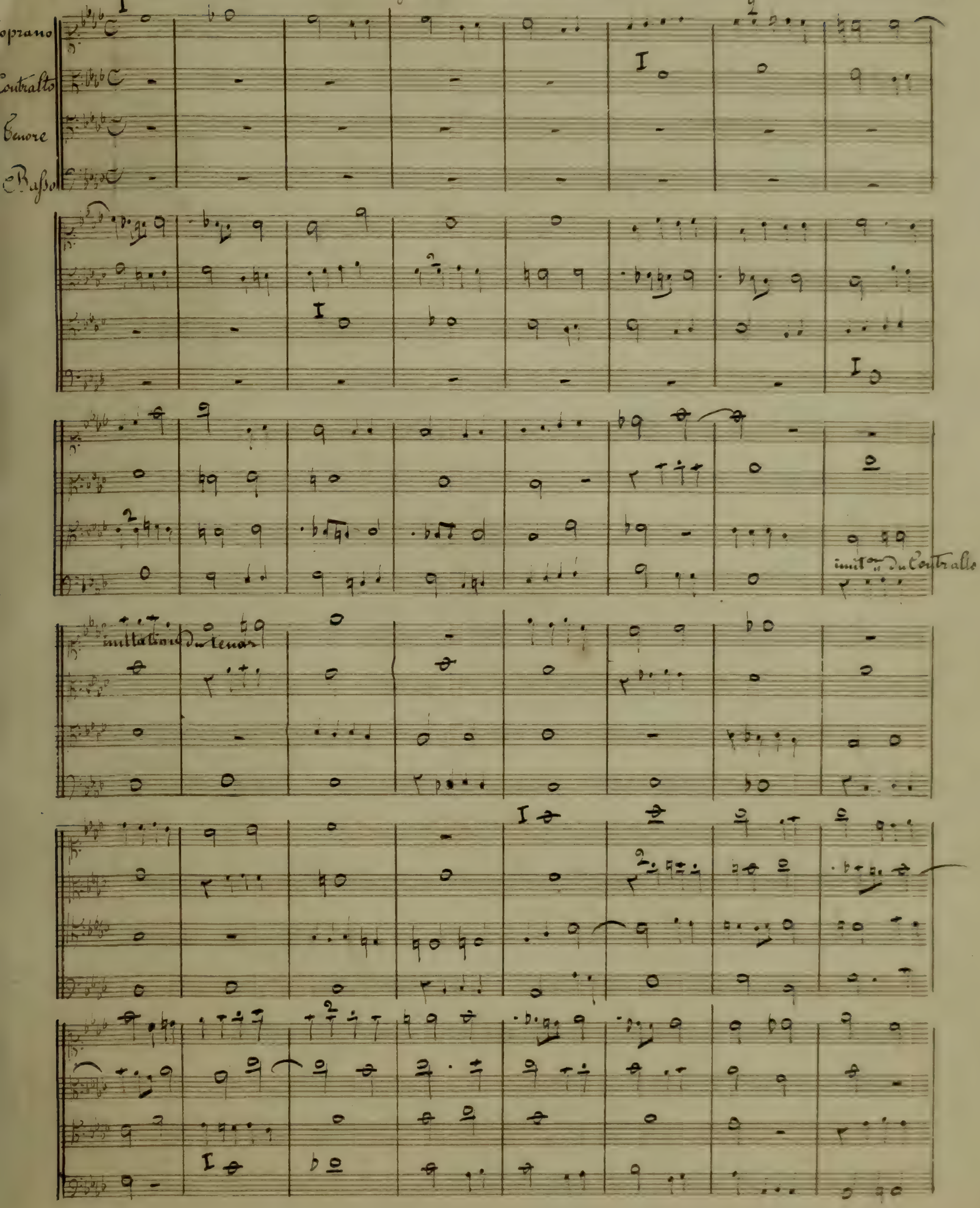

Stretto.

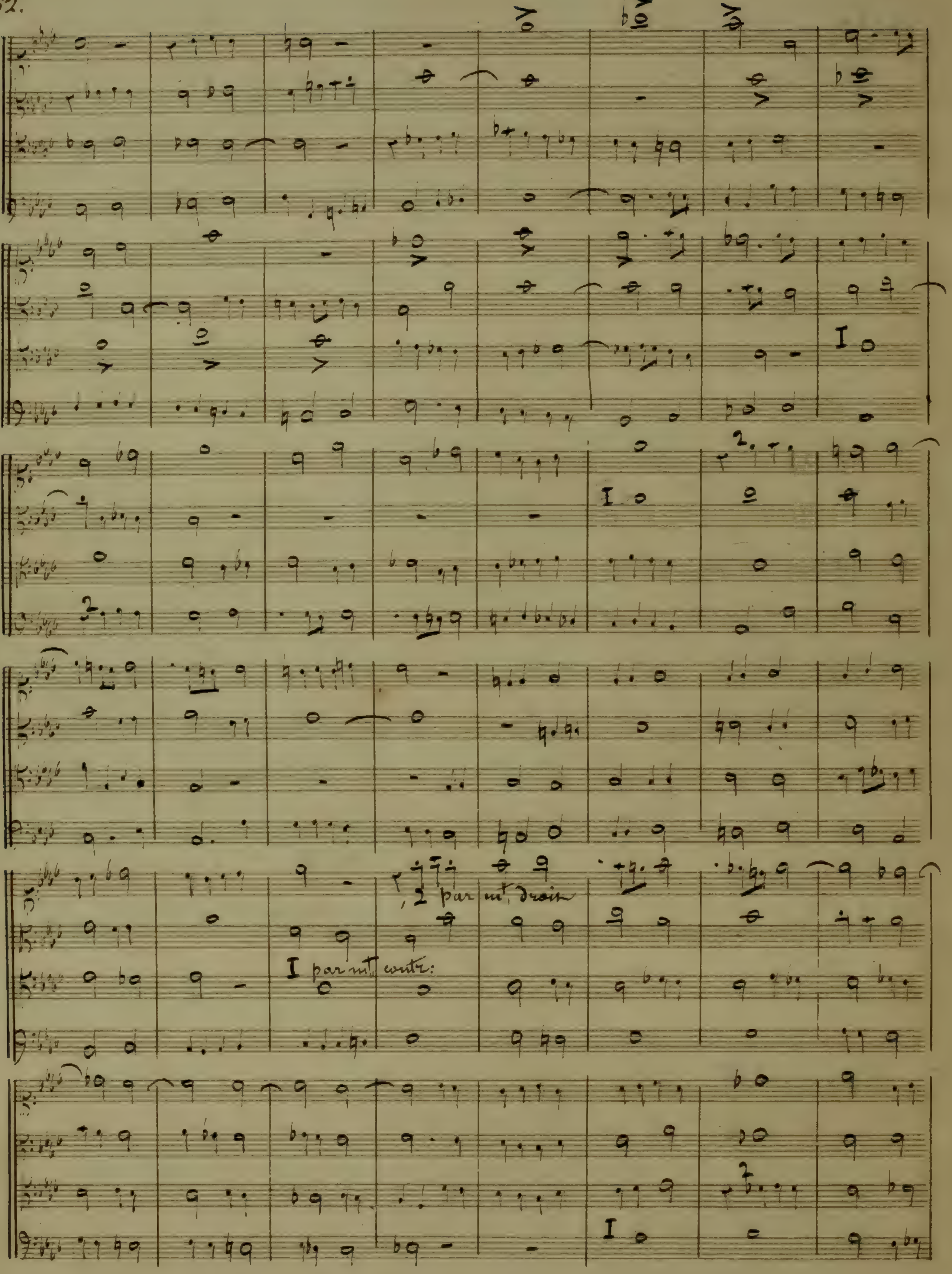

I renversé
Fine

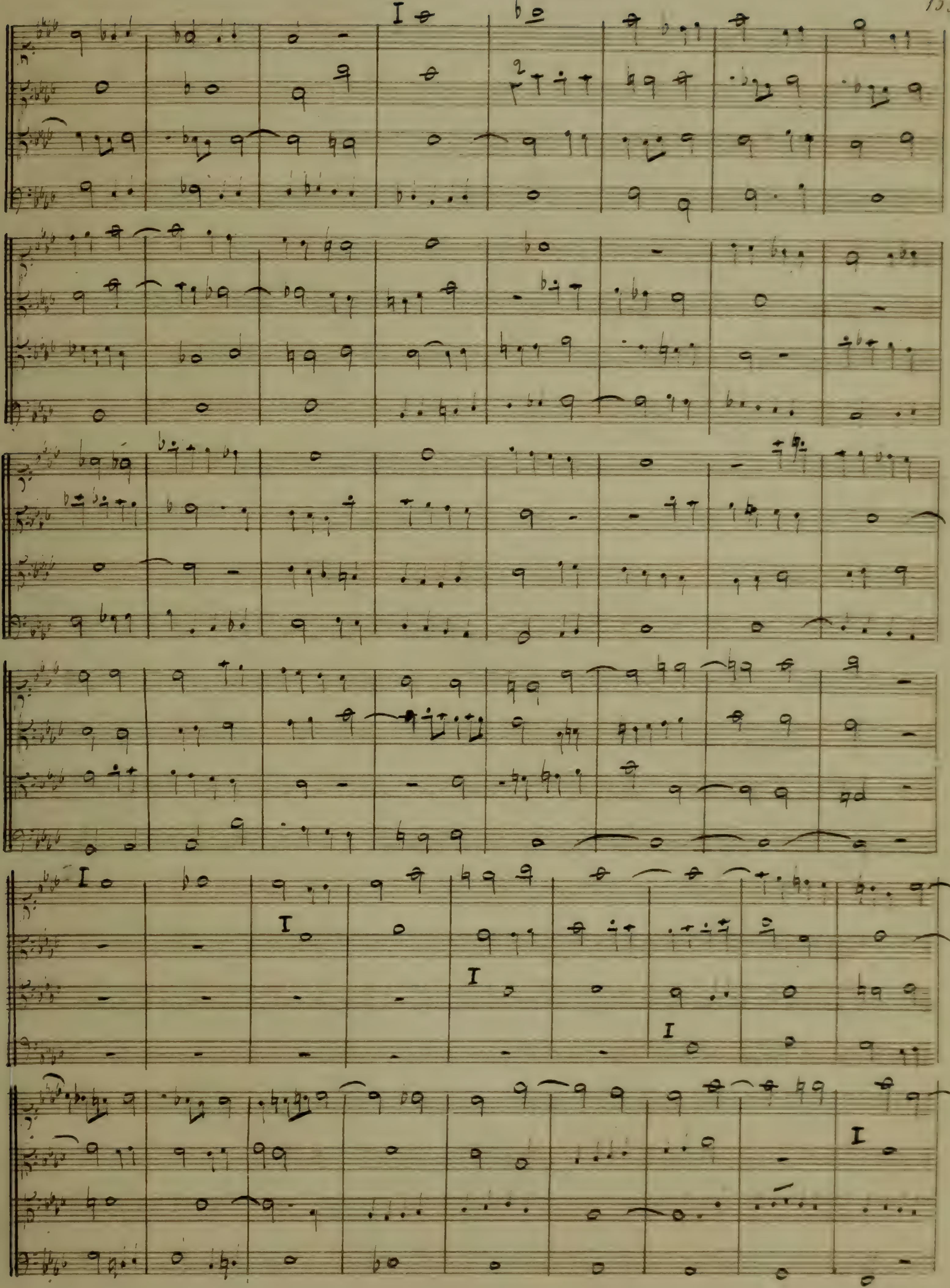
Fugue vocale à 4 parties

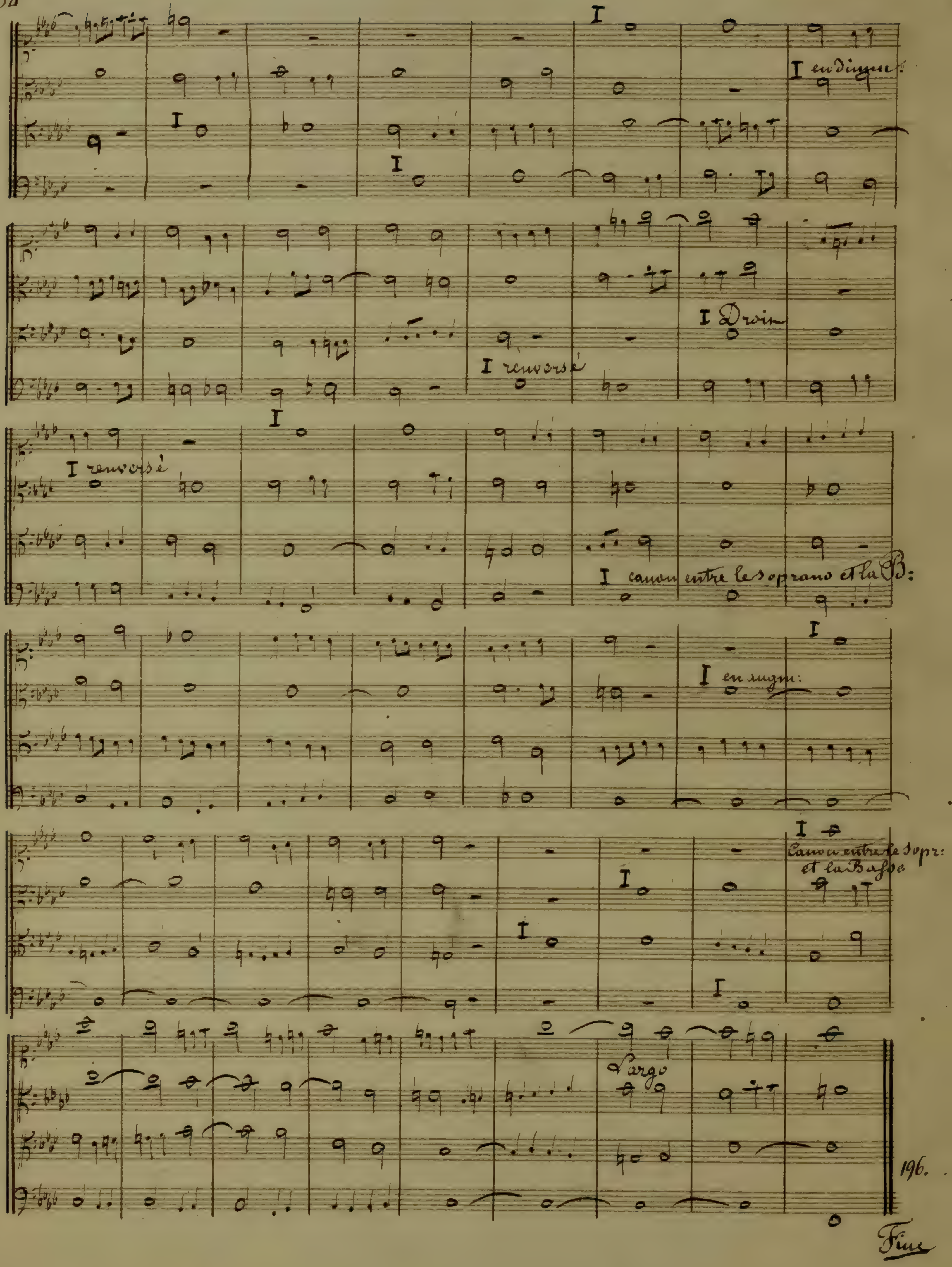
Sujet de Mr. Cherubini

Moderato.



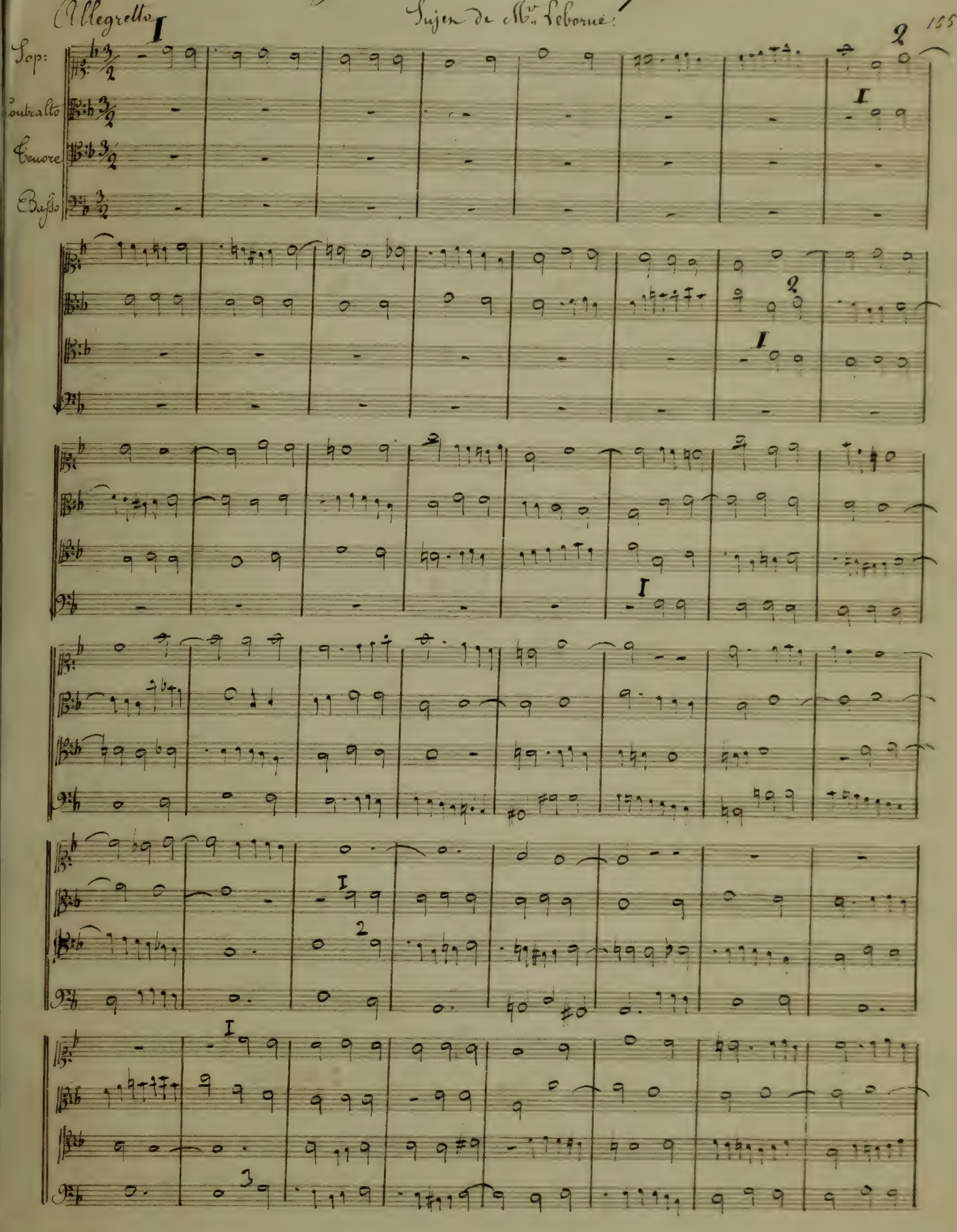

2 par mt. droit
I par mt. contr:

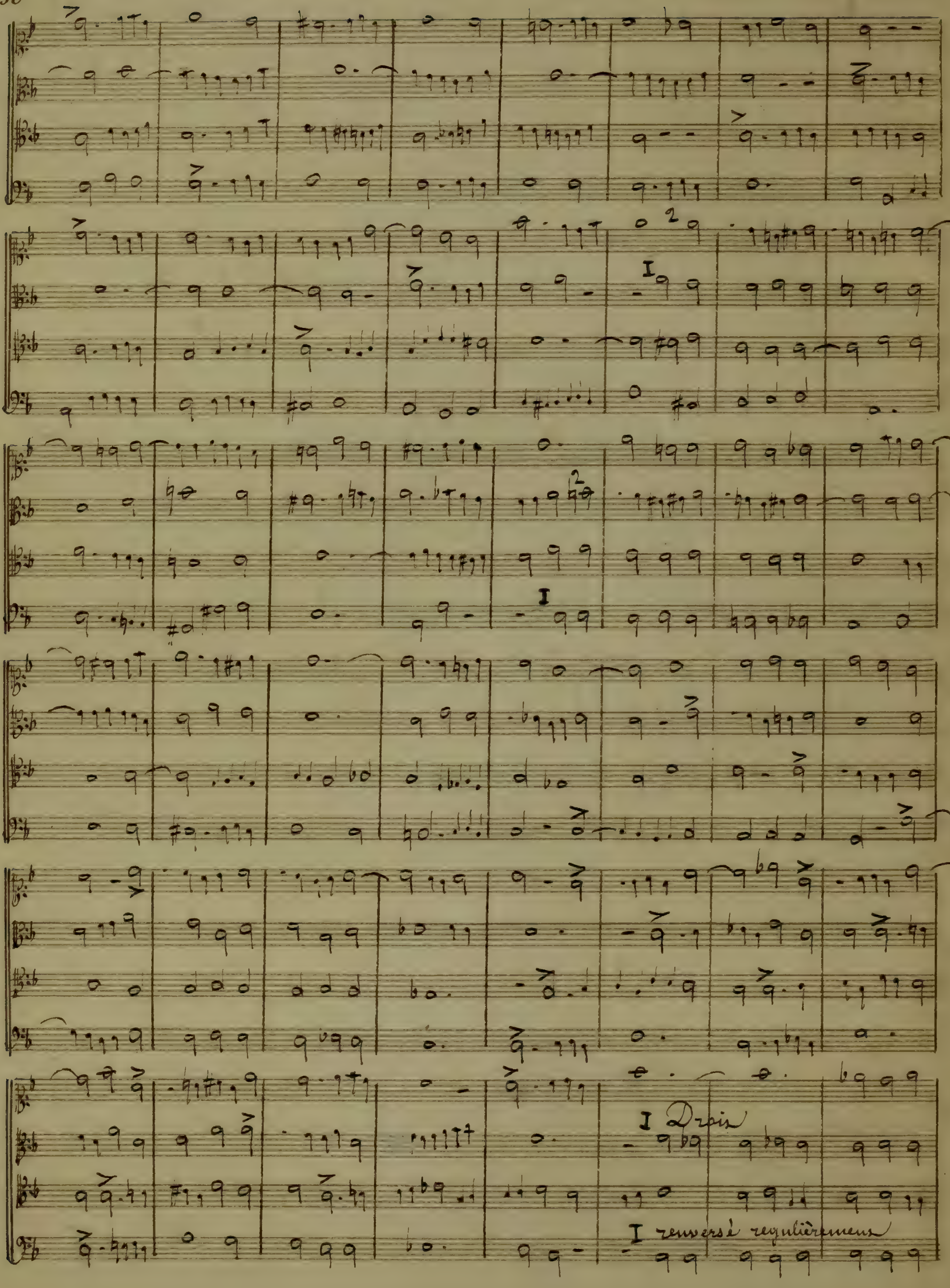

I
I
I
I
I
I
I

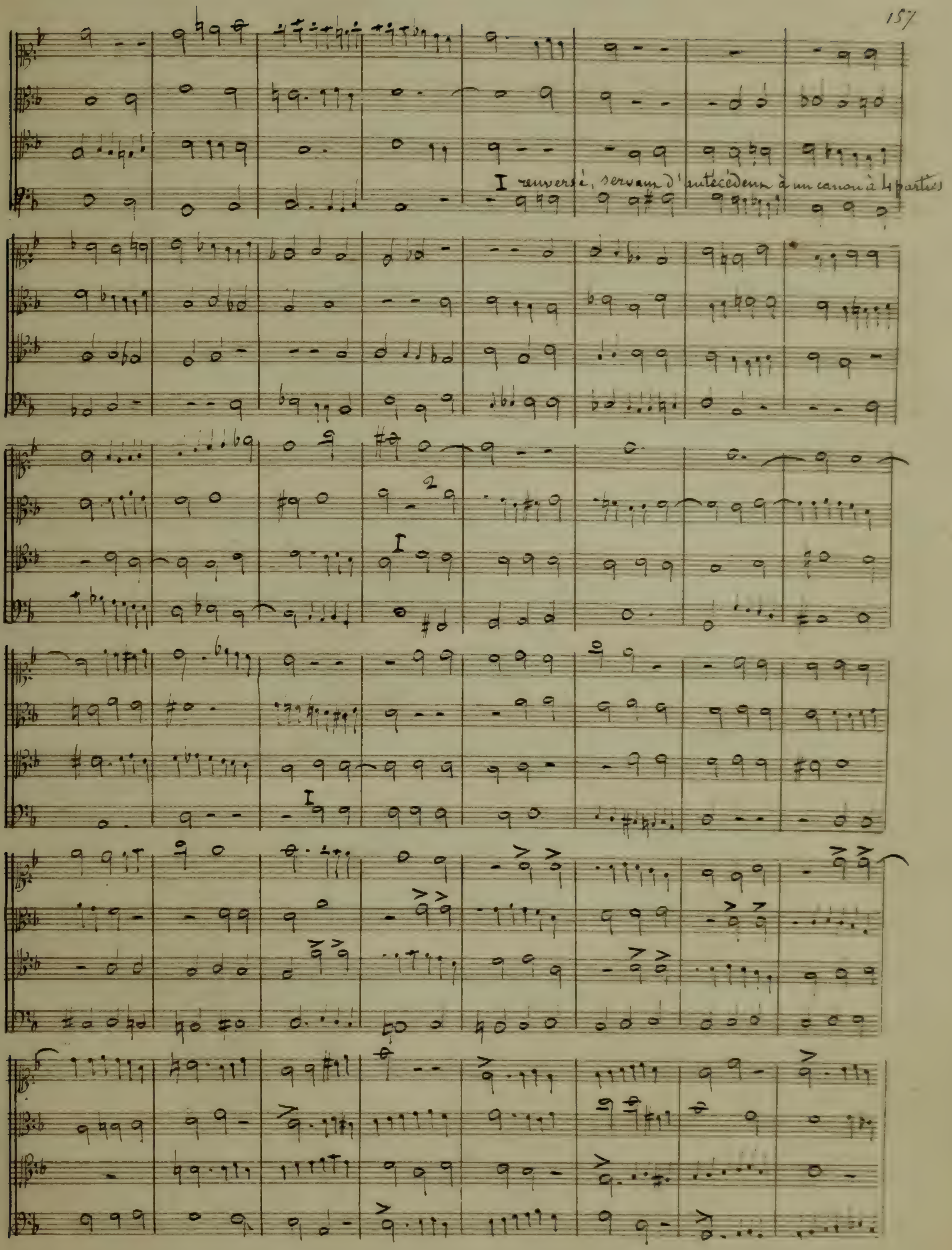

I
I en diminut:
I renversé
I Droit
I canon entre le soprano et la B:
I en augm:
I Canon entre le sopr: et la Basse
Largo
196.
Fine

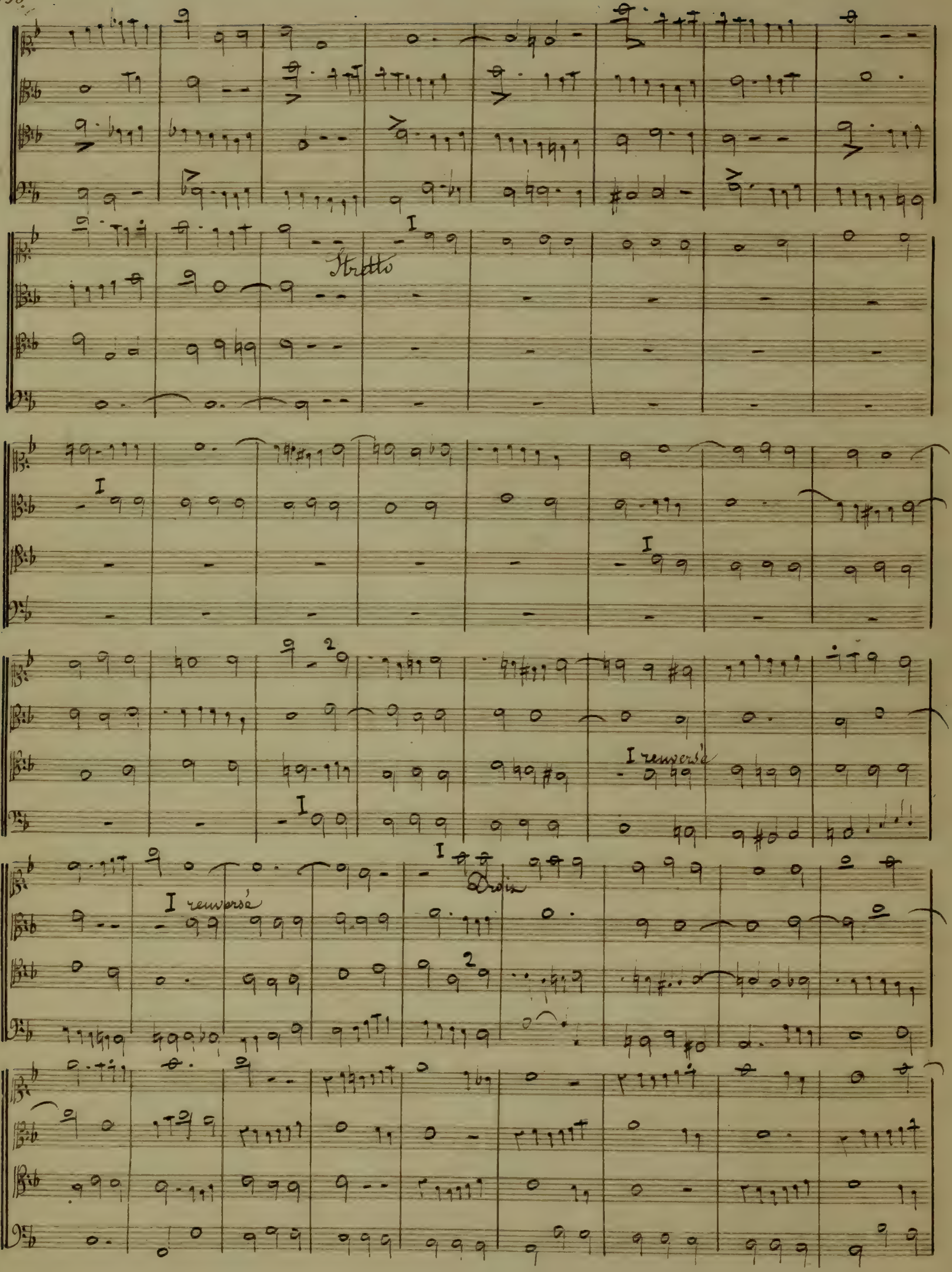
Fugue Vocale à 4 parties

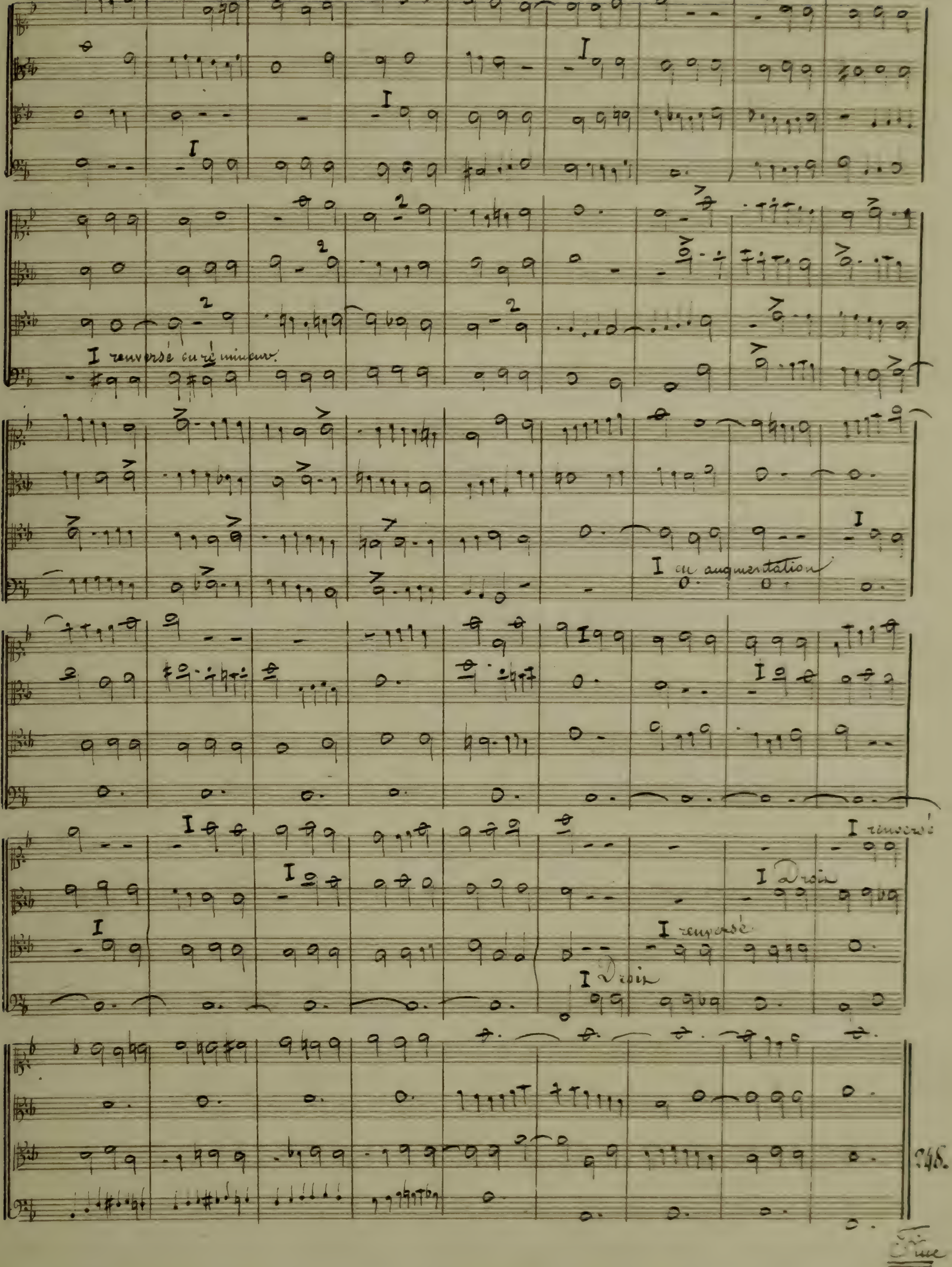
Sujet de Mr. Leborne




I
I Droit
I renversé regulièrement


I renversé, servant d'antécédent à un canon à 4 parties

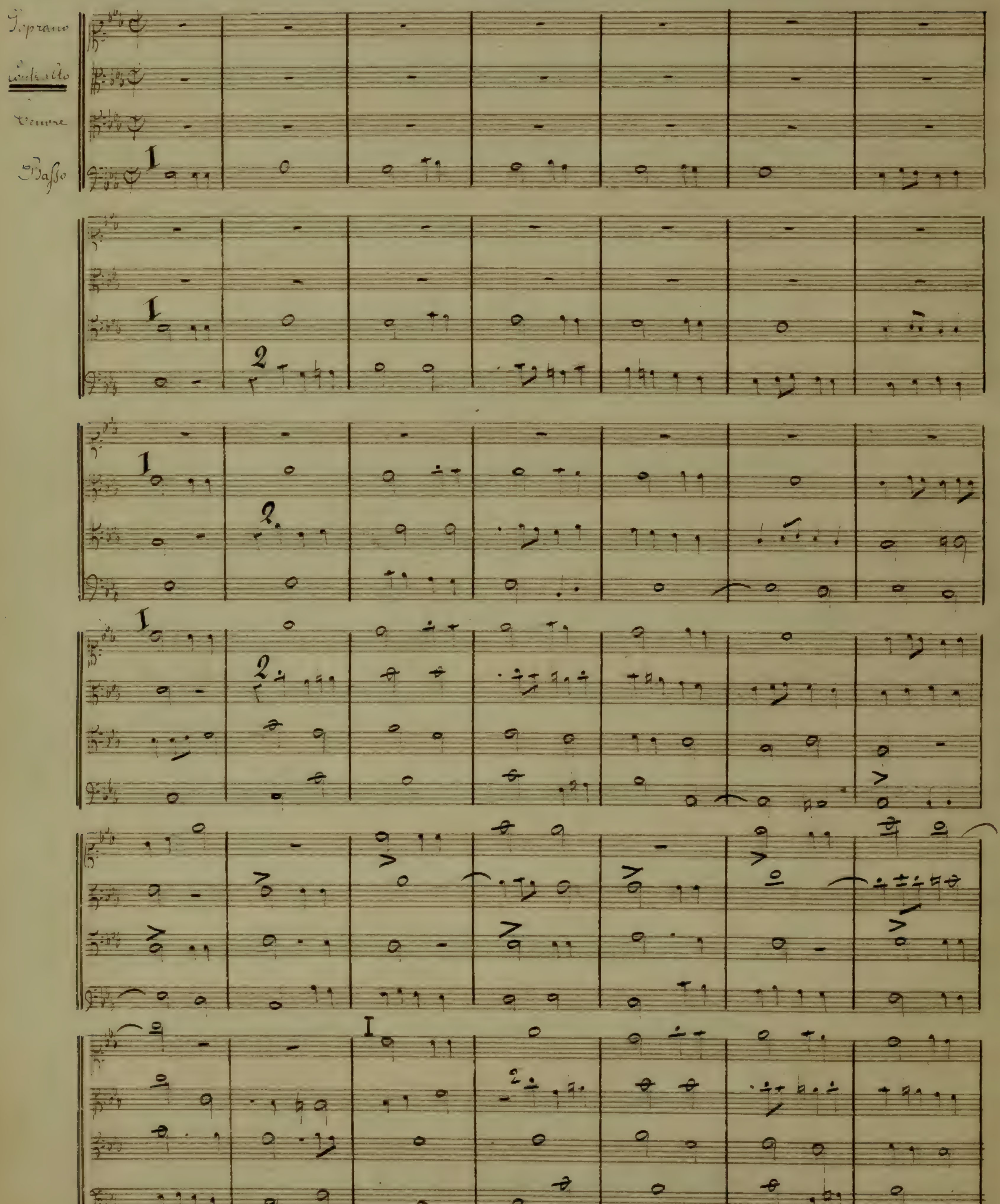

I
Stretto
I
I
I
I renversé
I renversé
I
Droit

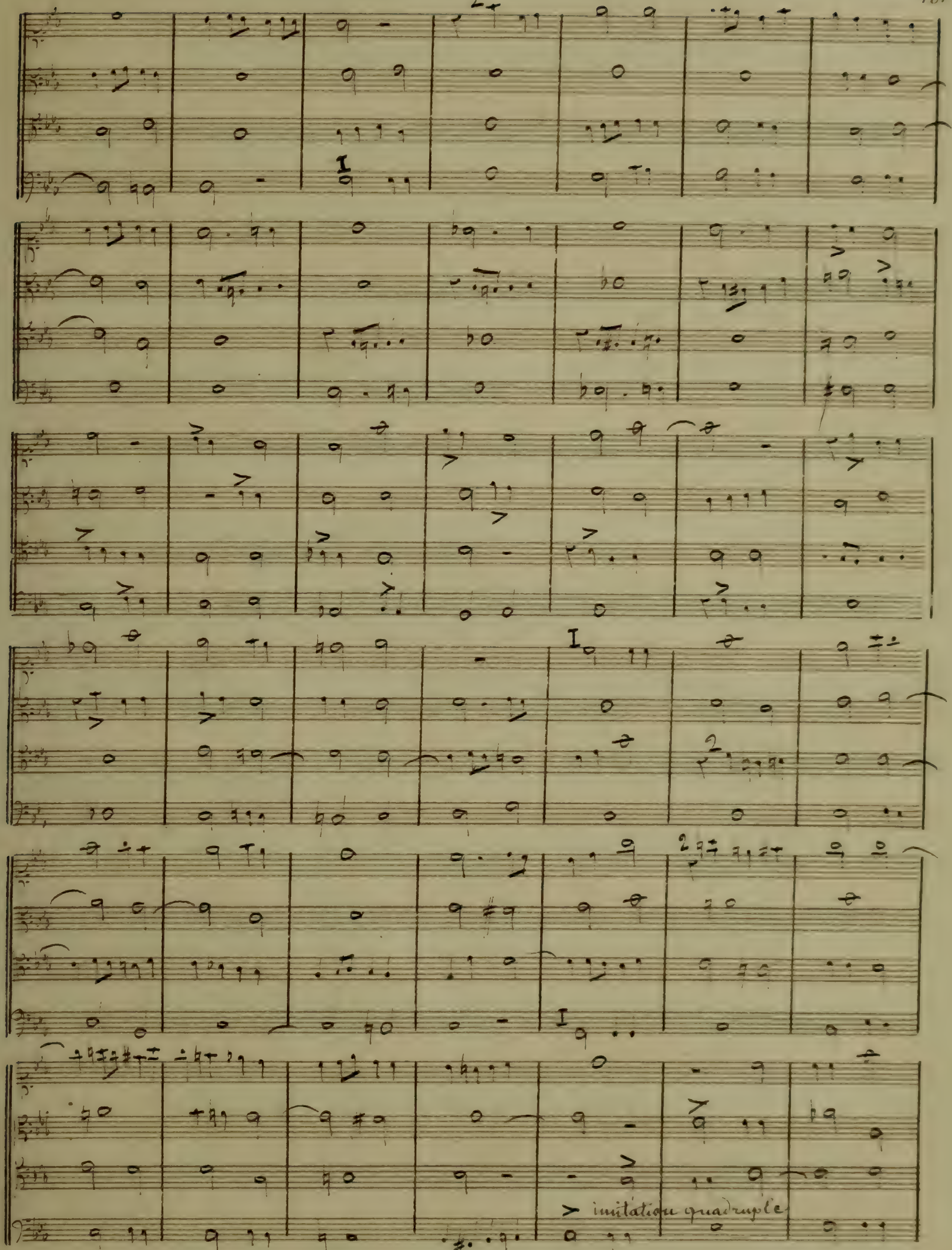

I renversé en ré mineur
I en augmentation
I renversé
I Droit
I renversé
I Droit
248.
Fine

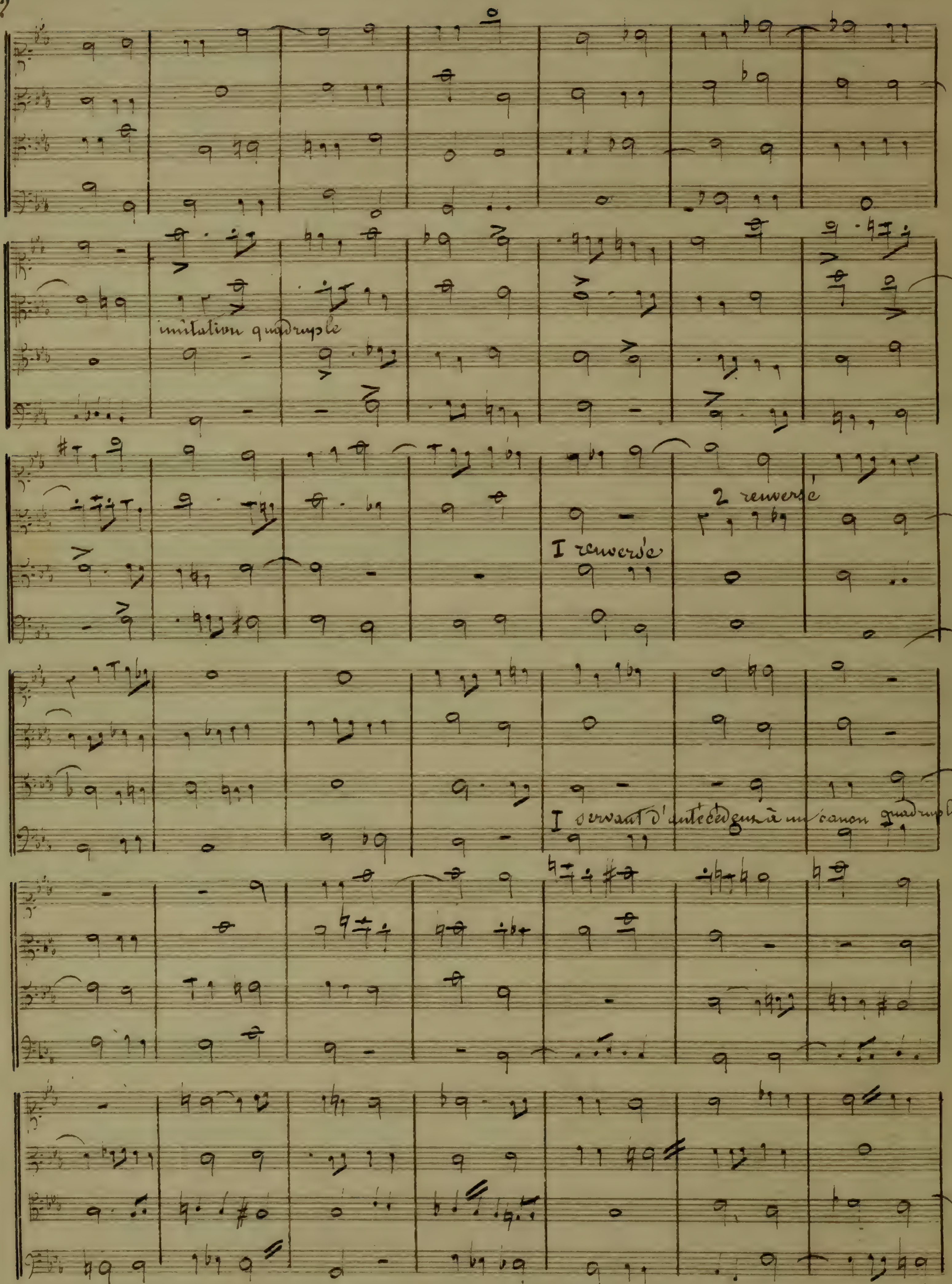
— Fugue vocale à 4 parties —

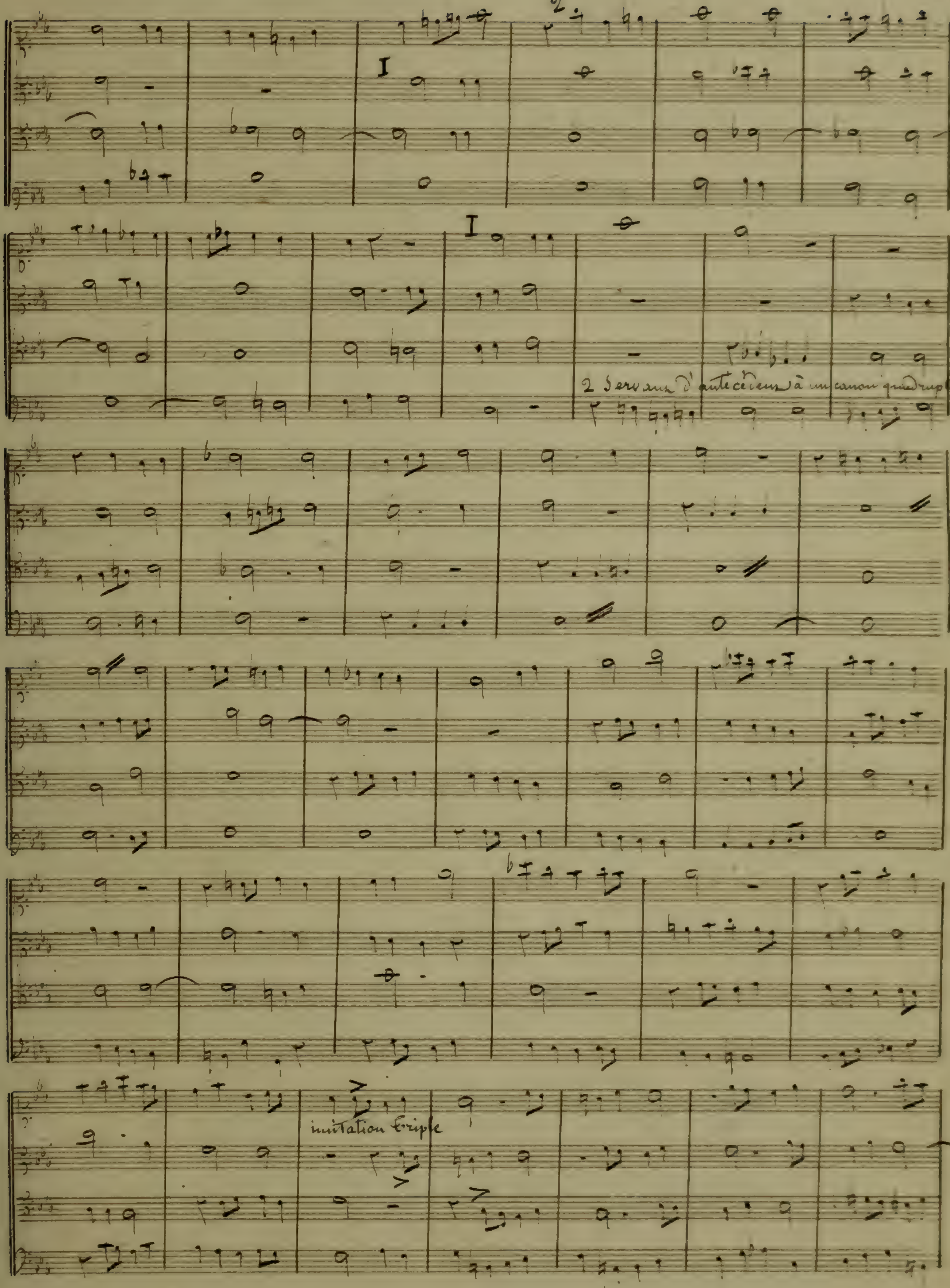
— Sujet de Mr. Carafa —

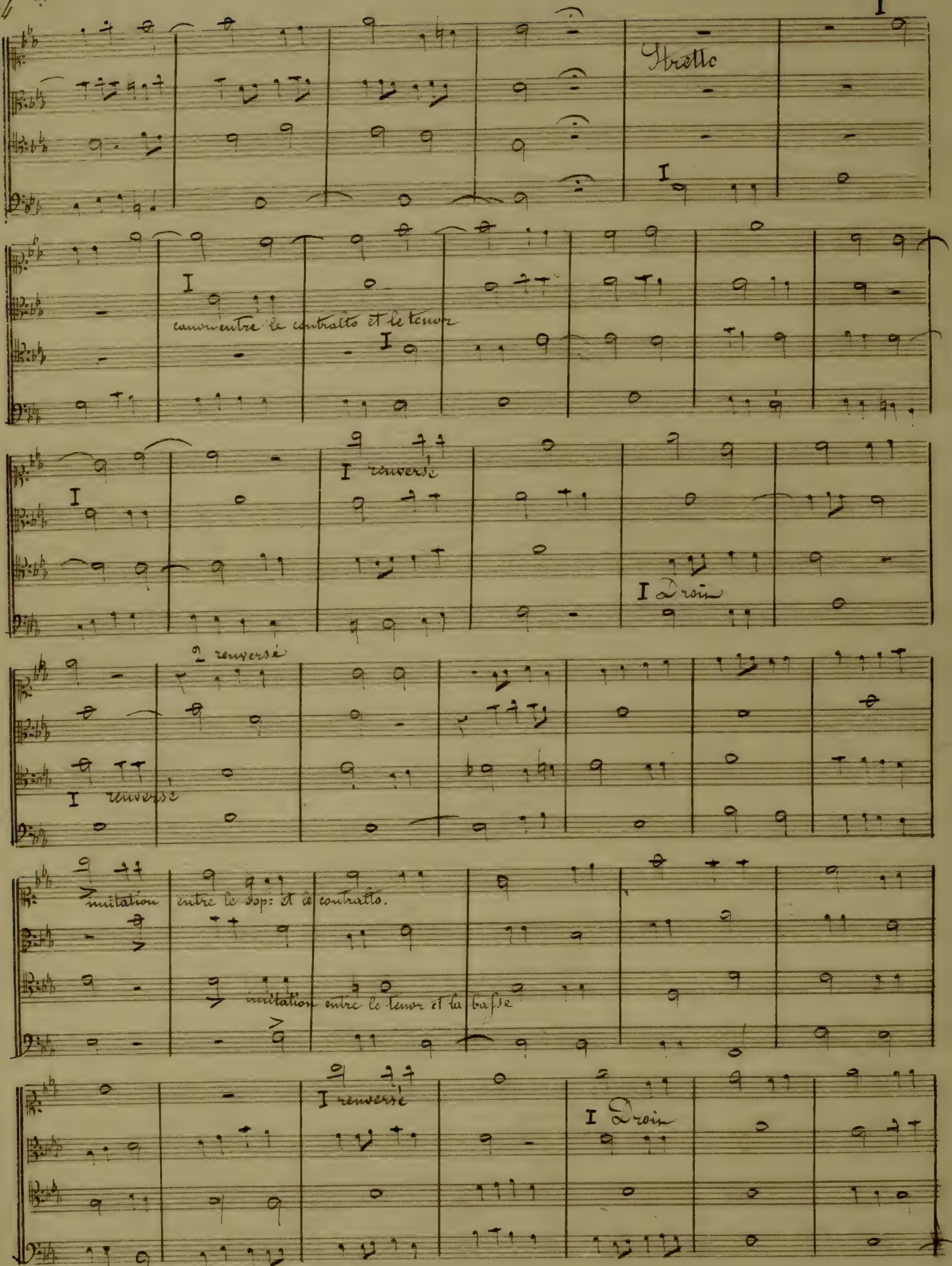
Allegro giusto

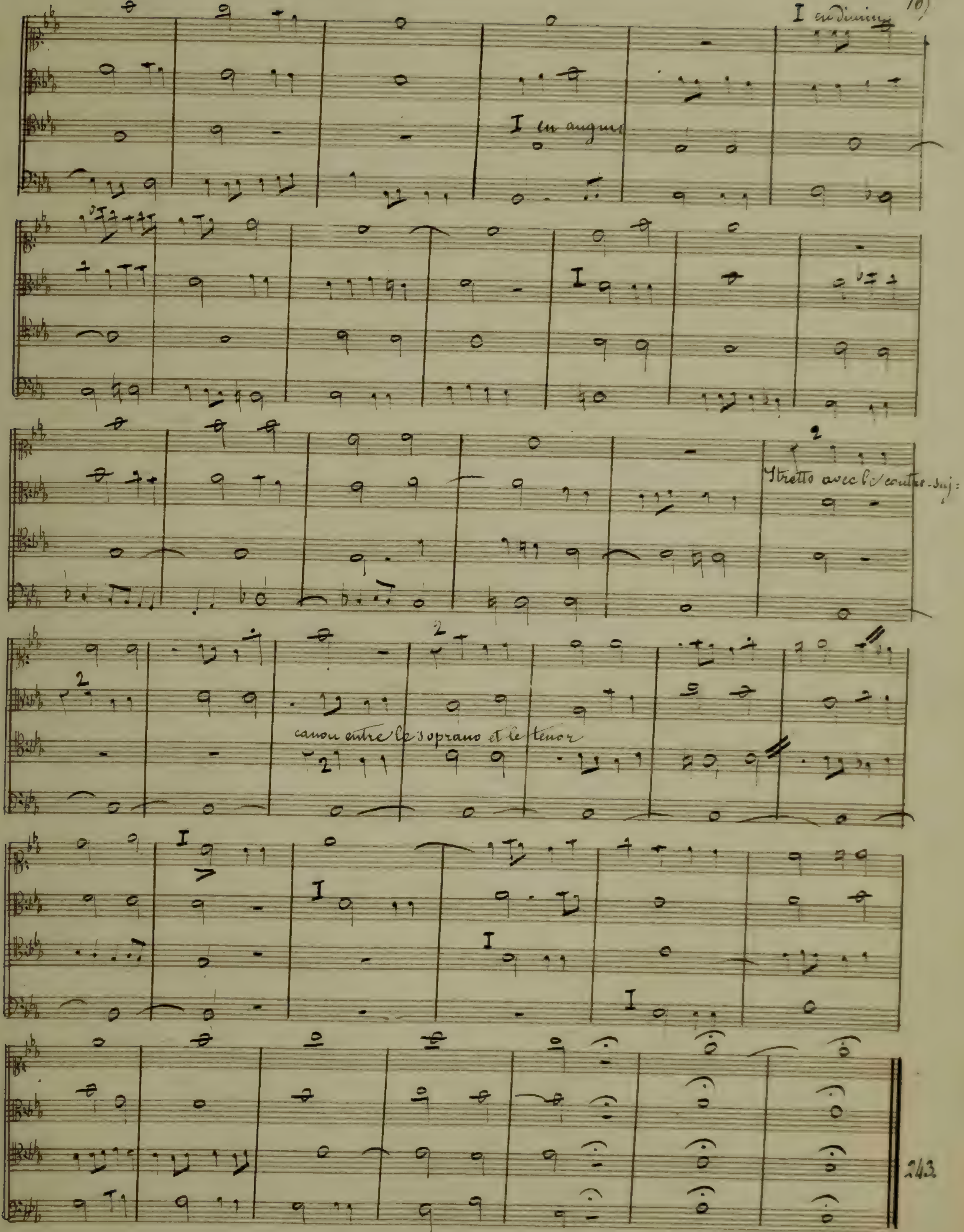



> imitation quadruple


imitation quadruple
2 renversé
I renversé
I servant d'antécédent à un canon quadruple


I
2
I
2 Servaux d'antécédens à un canon quadruple
imitation triple

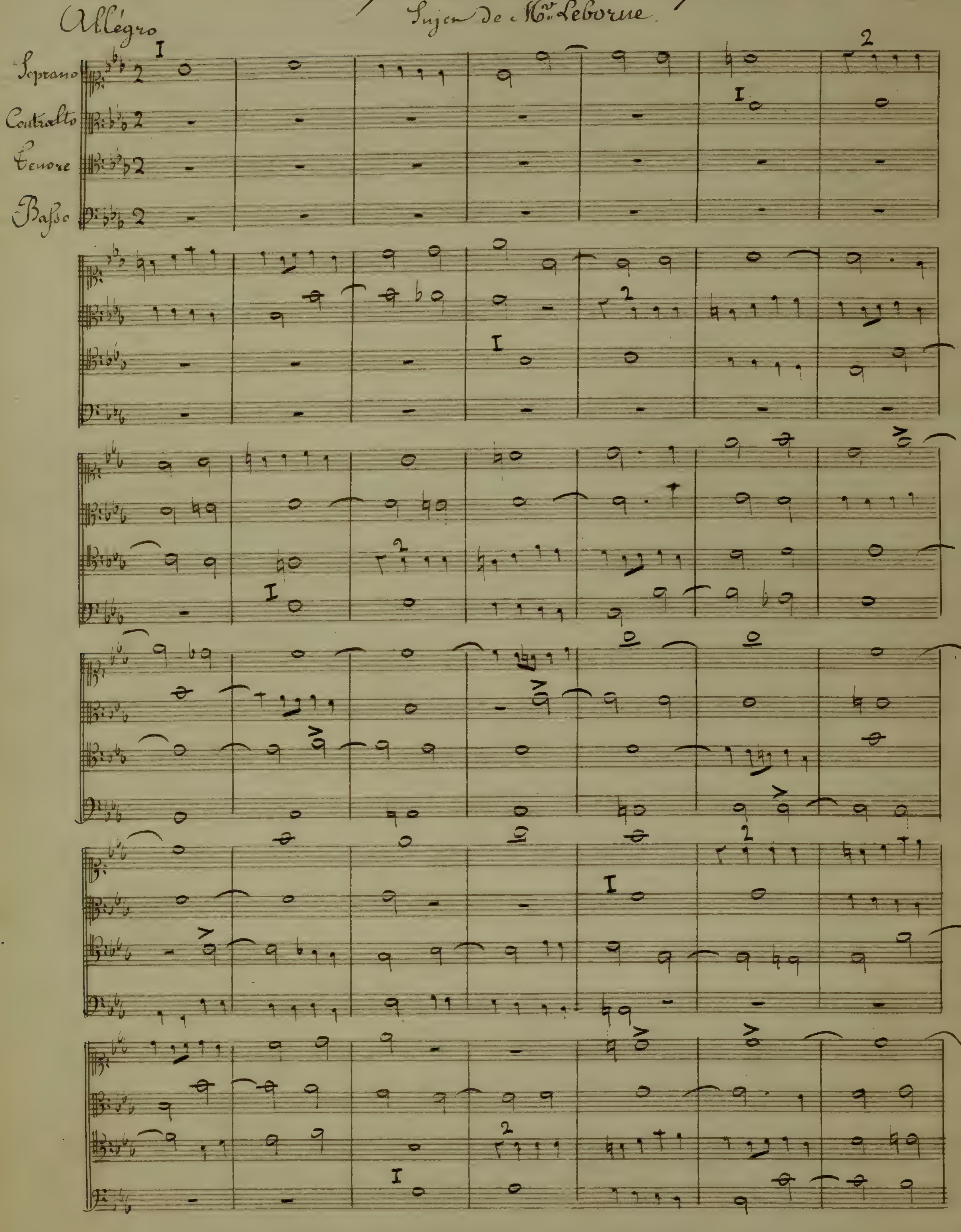

I
Stretto
I
I
canon entre le contralto et le tenor
I
I
I renversé
I Droit
2 renversé
I renversé
imitation entre le Sop: et le contralto.
imitation entre le tenor et la basse
I renversé
I Droit

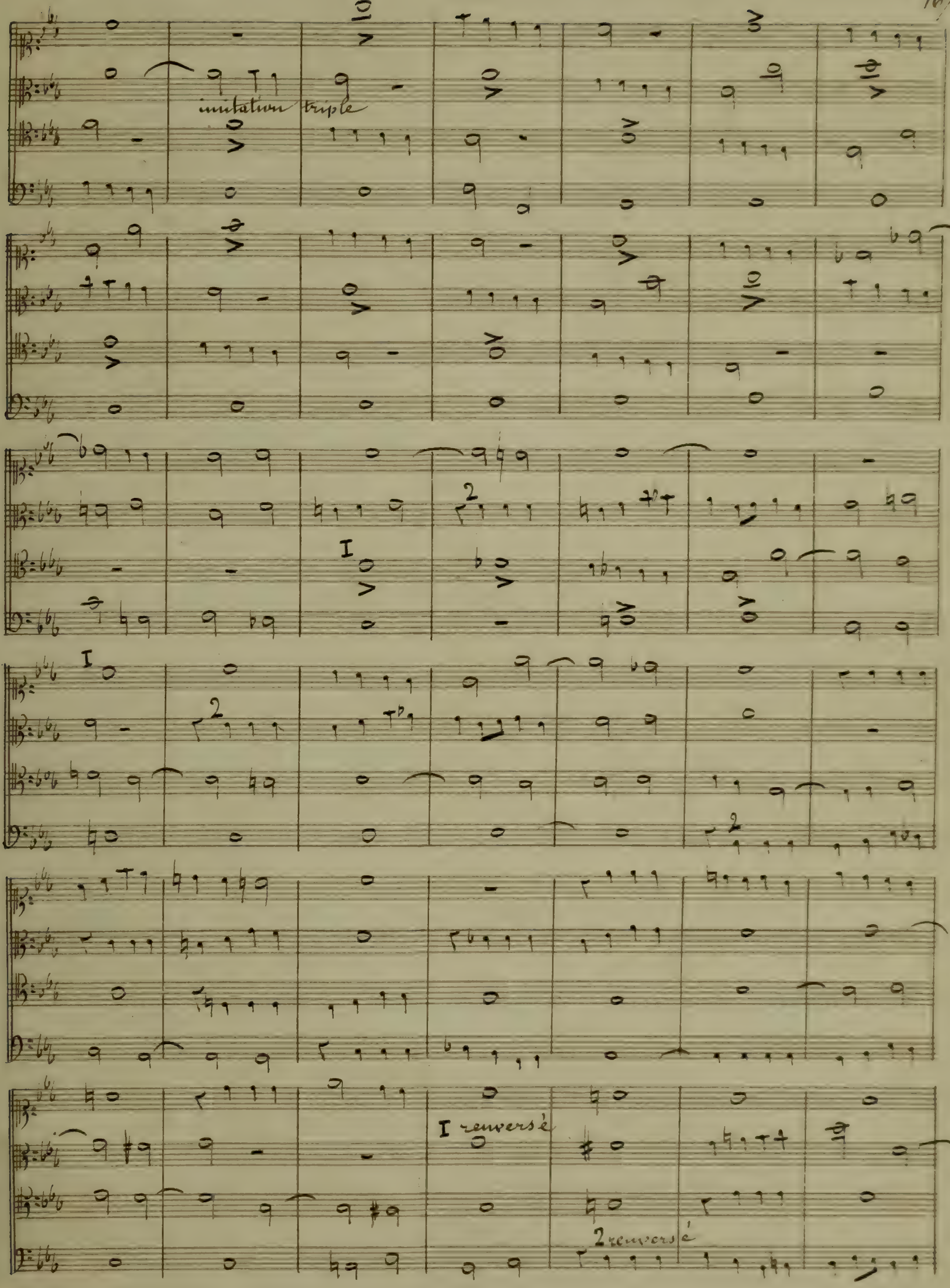

I en diminu
I en augm
I
2
Stretto avec le contre-suj:
2
2
canon entre le soprano et le tenor
2
I
I
I
I
243

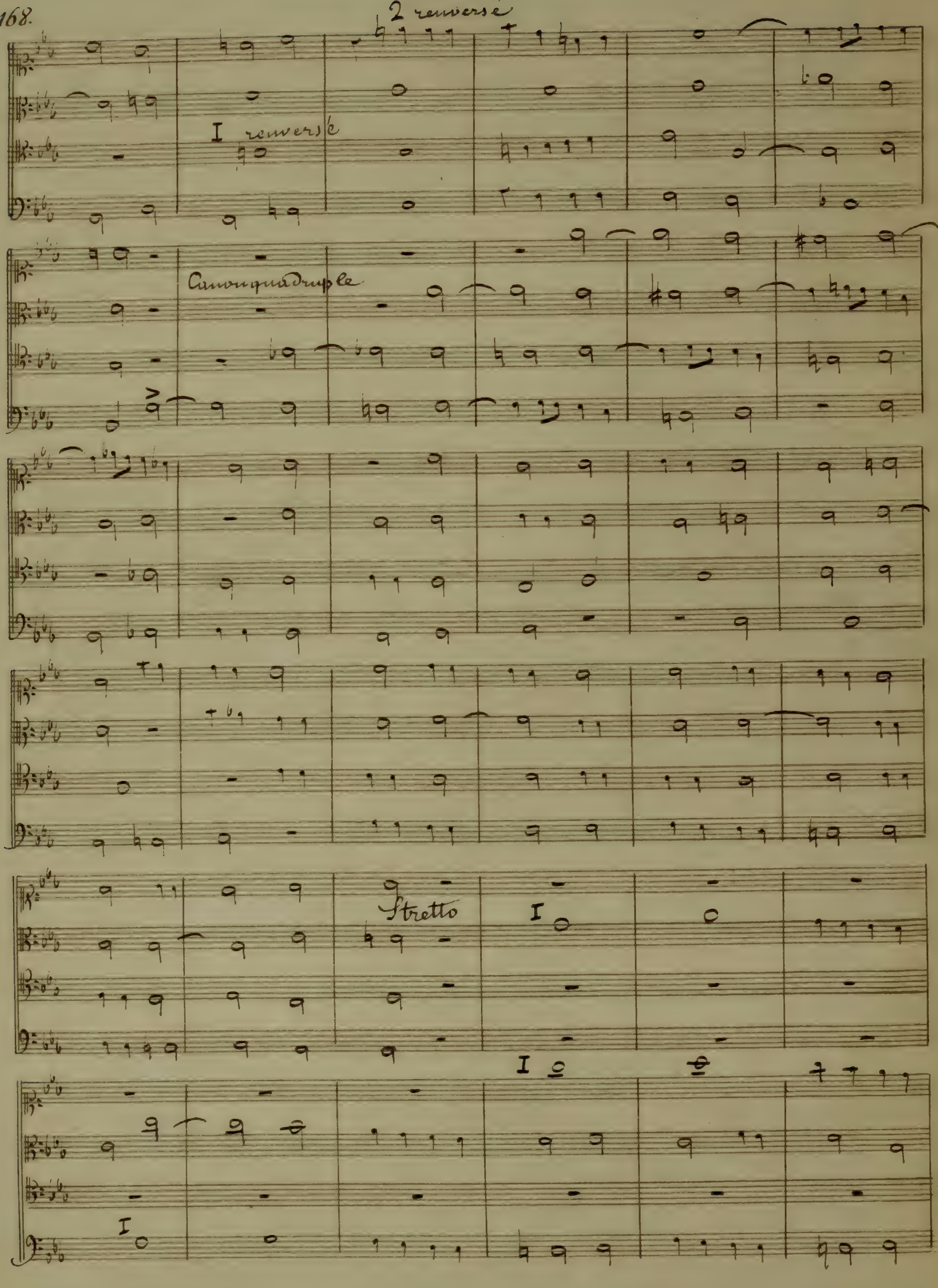
Fine

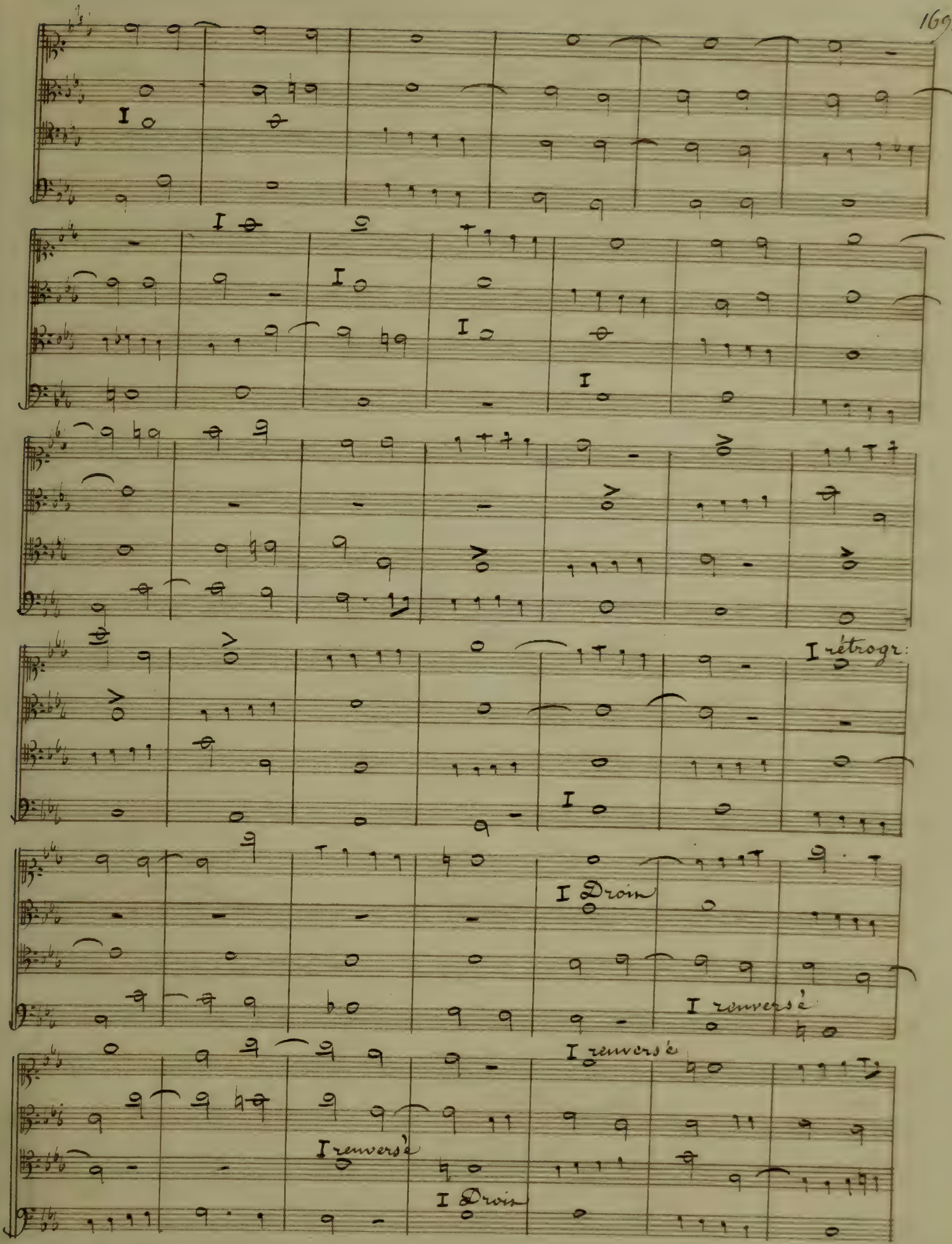
Fugue vocale à 4 parties.

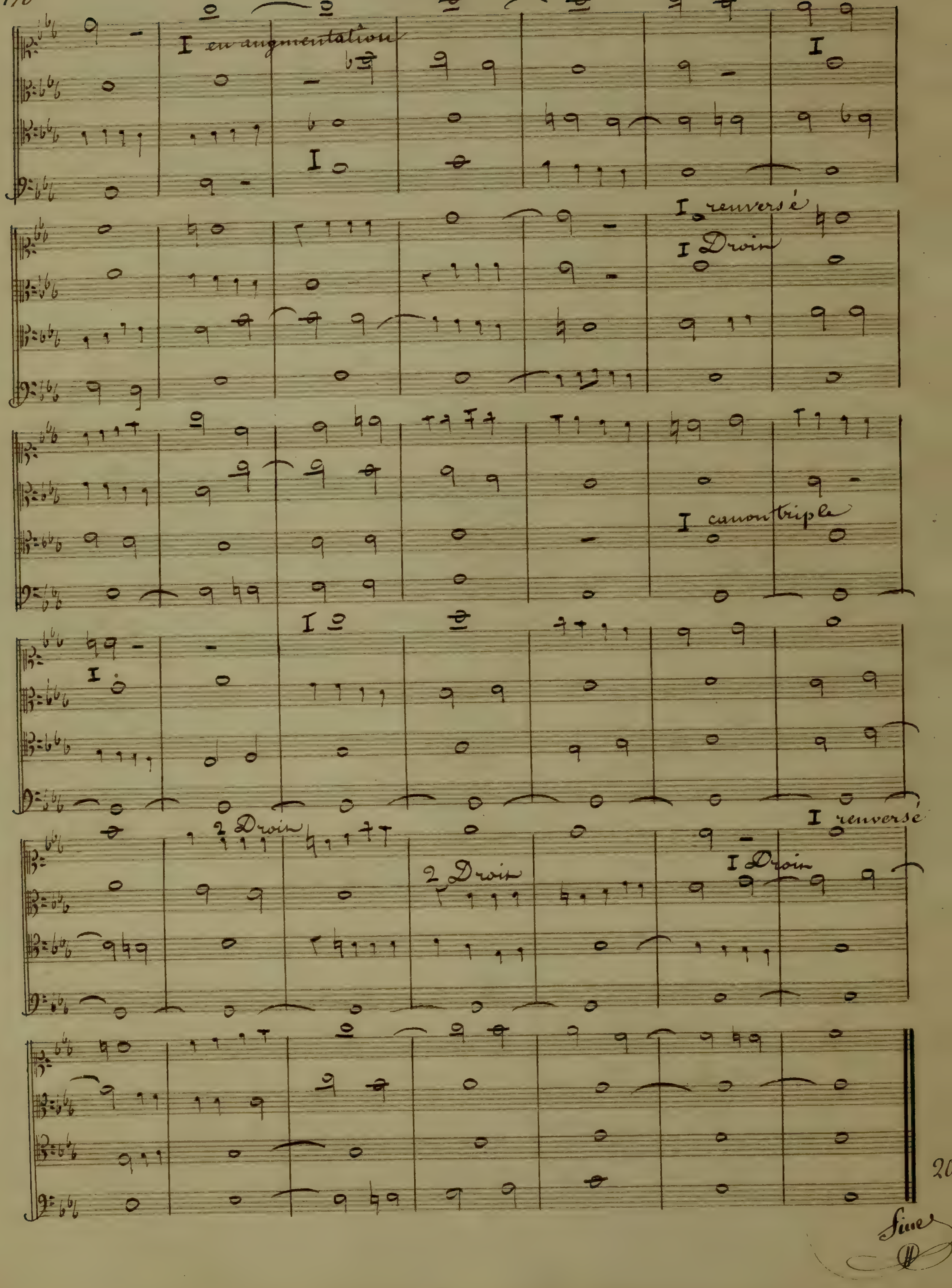
Sujet de Mr. Leborne.




imitation triple
I
2
I renversé
2 renversé

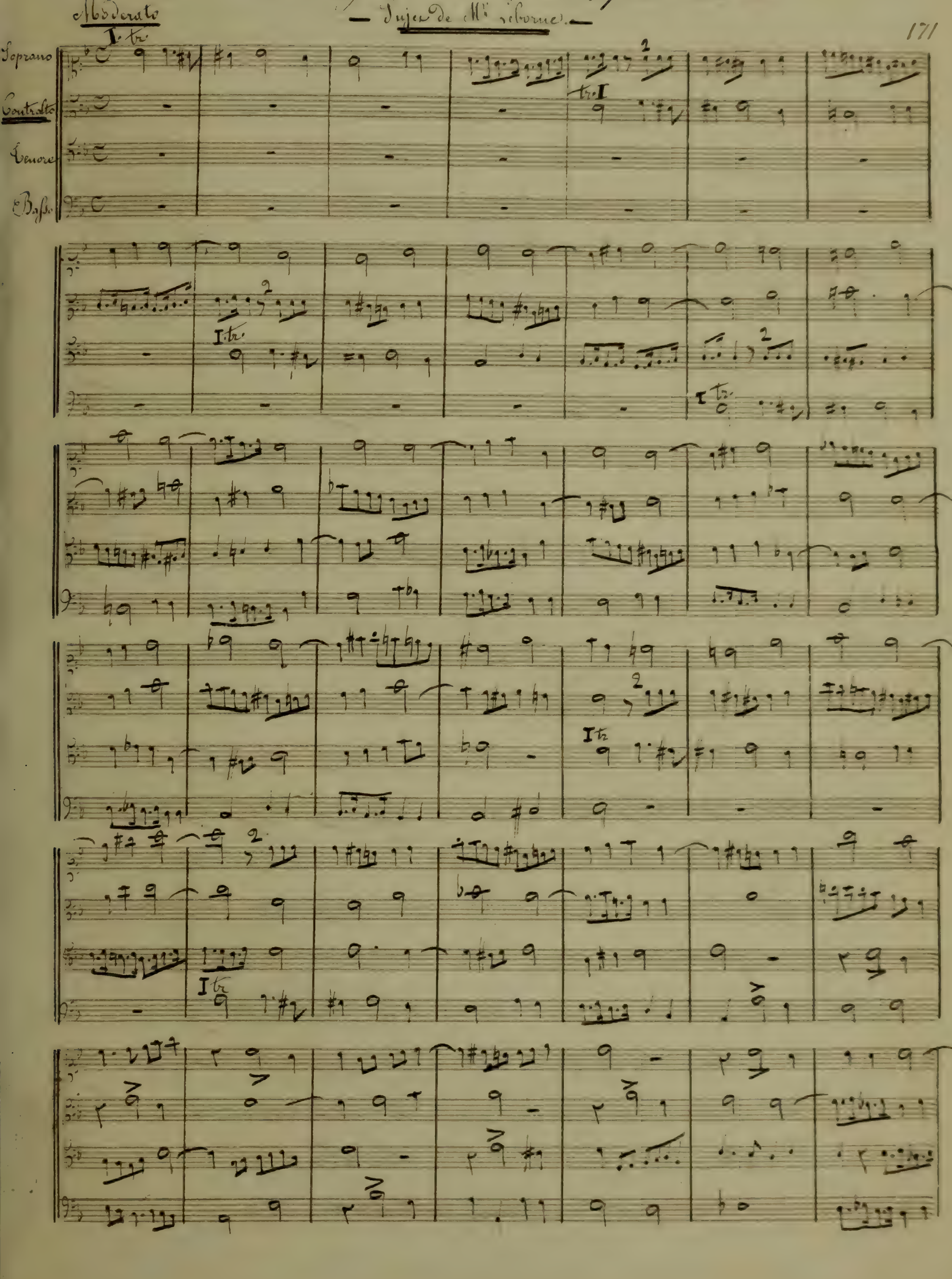

2 renversé
I renversé
Canon quadruple
Stretto
I
I
I

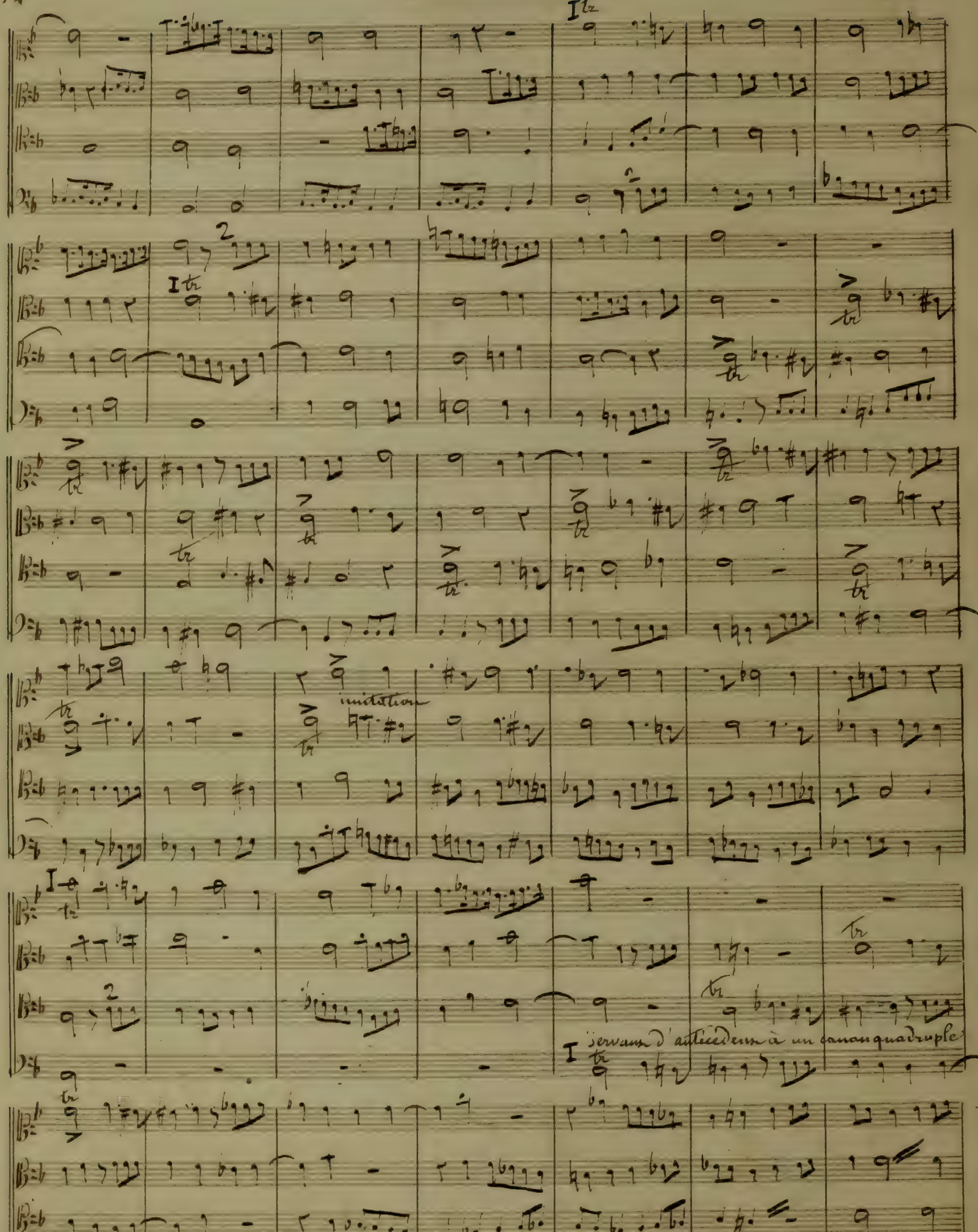

I
I rétrogr:
I Droit
I renversé

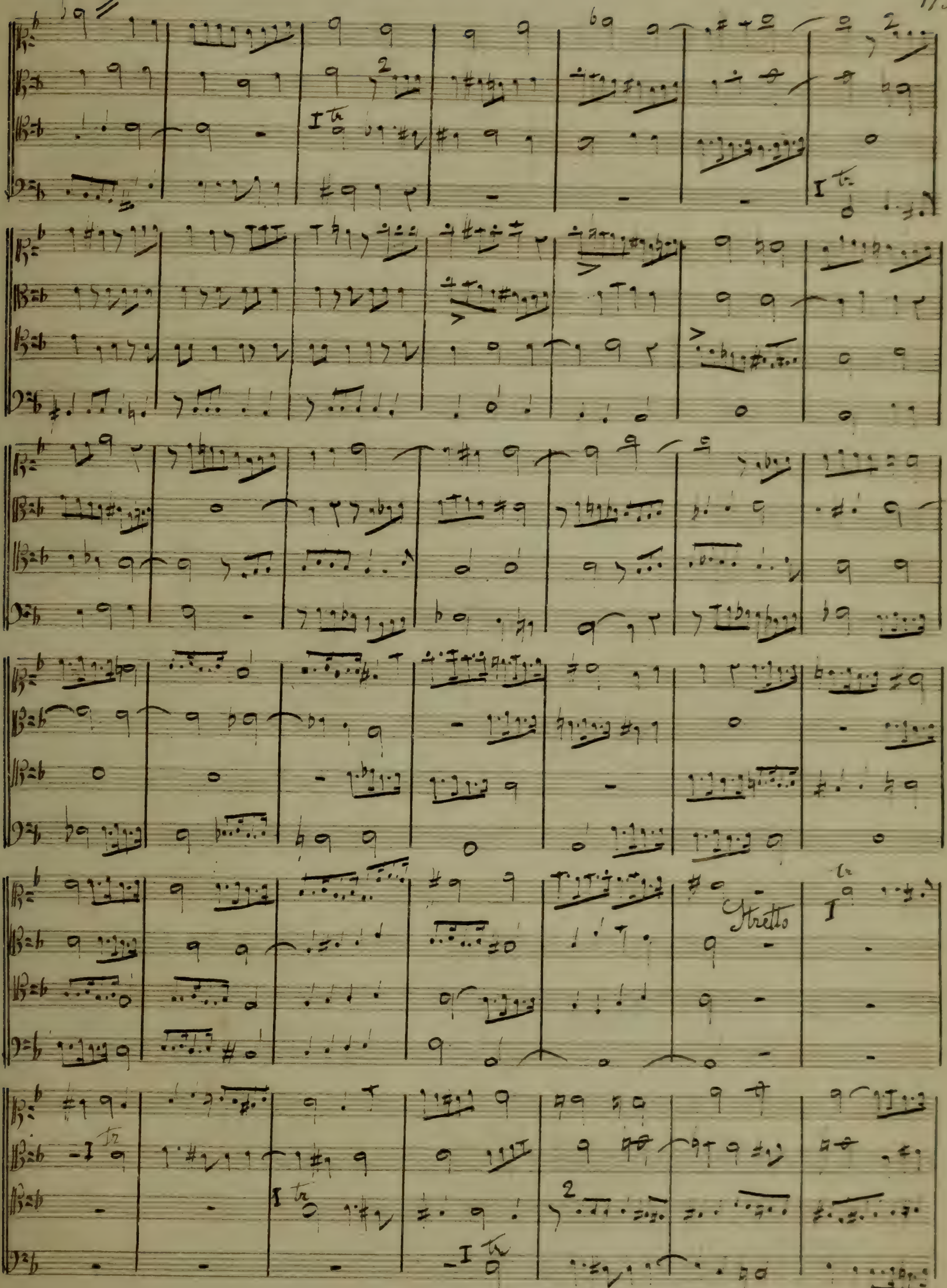

I en augmentation
I renversé
I Droit
I canon triple
2 Droit
2 Droit
I renversé
I Droit
Fine

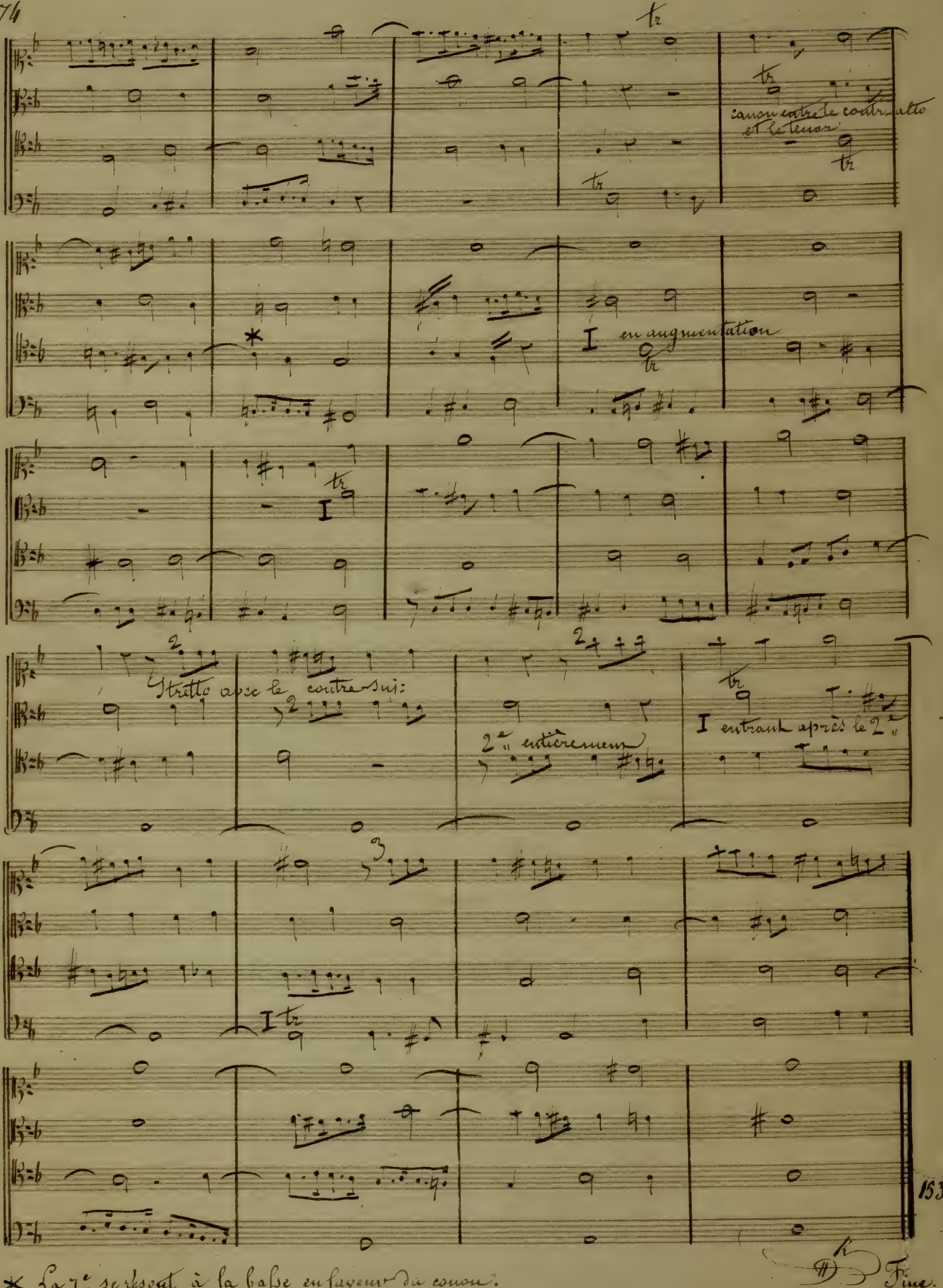
— Fugue vocale à 4 parties —

— Sujet de Mr Leborne —




imitation
I servant d'antécédent à un canon quadruple


Stretto



153

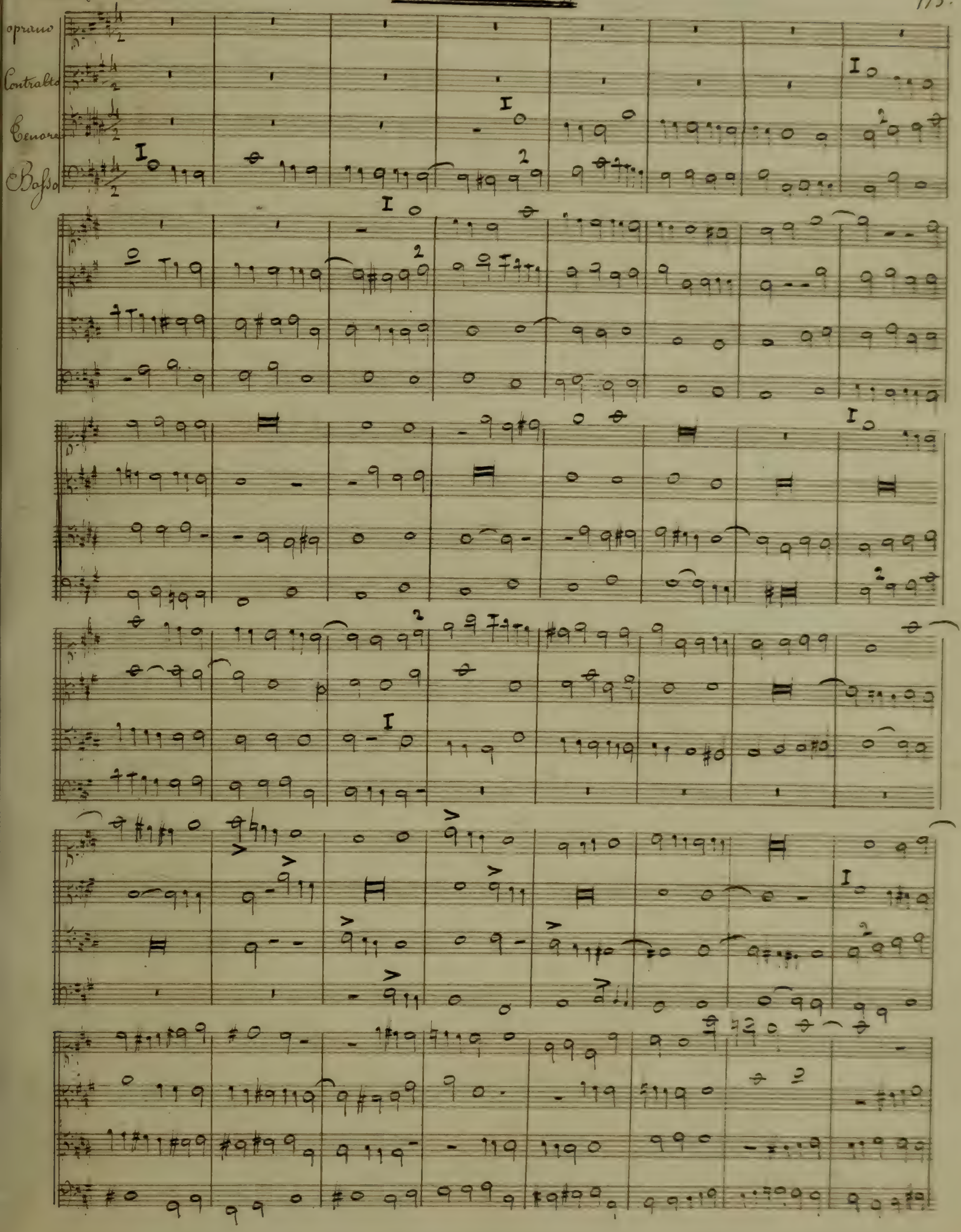
* La 7e se résout à la basse en faveur du canon.

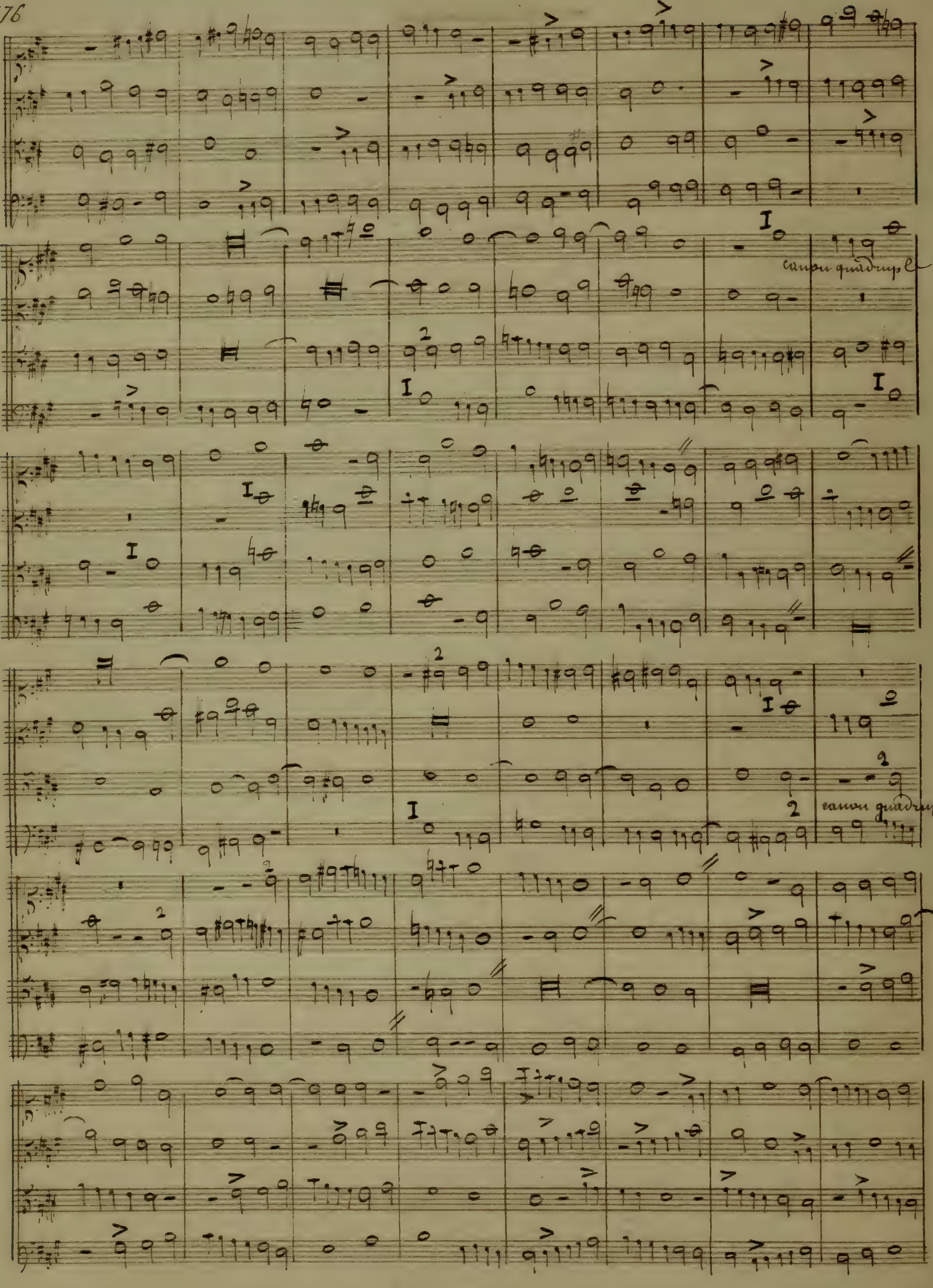
Fine.

Fugue vocale à 4 parties.

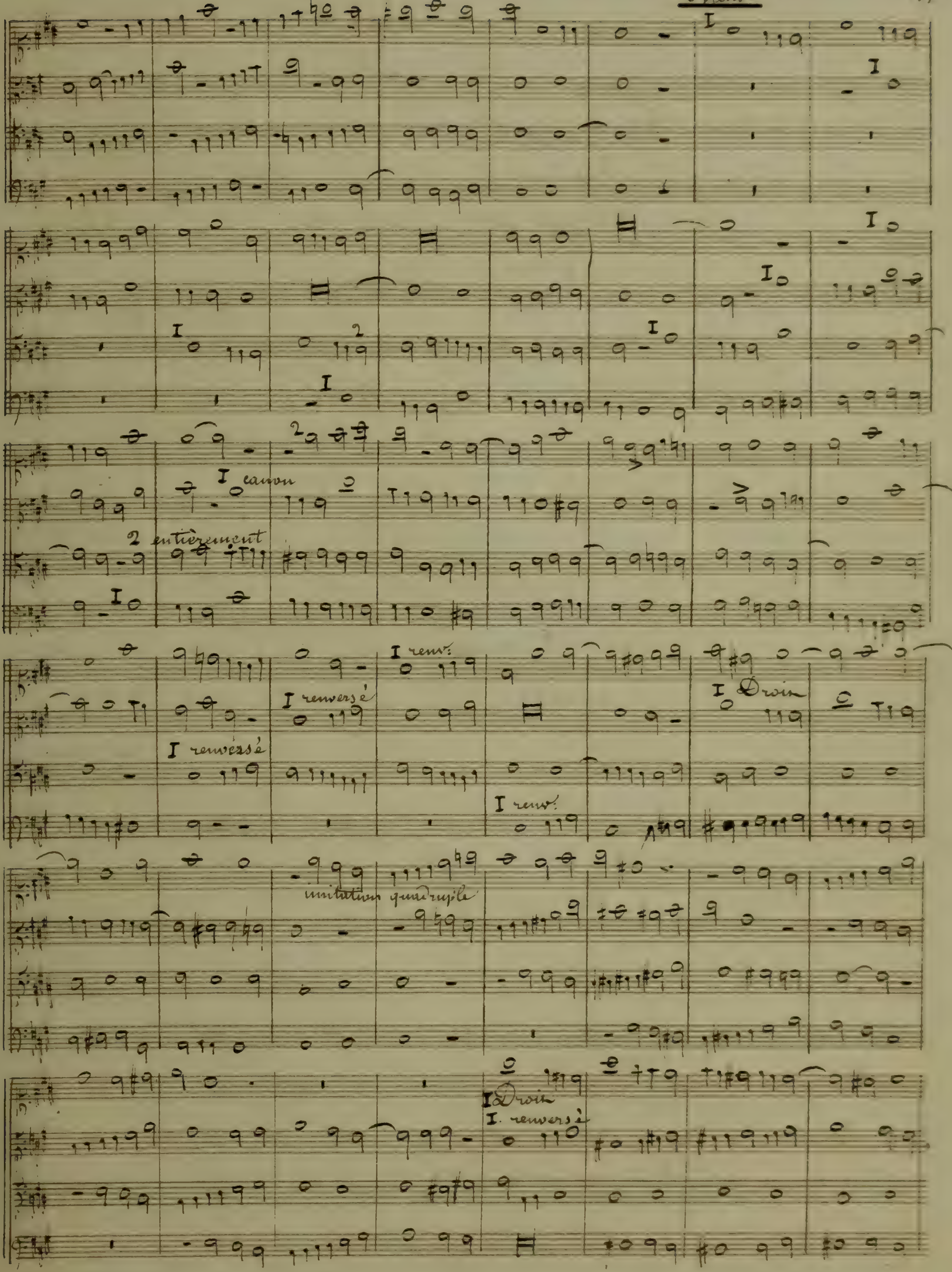
sujet de Mr Halevy

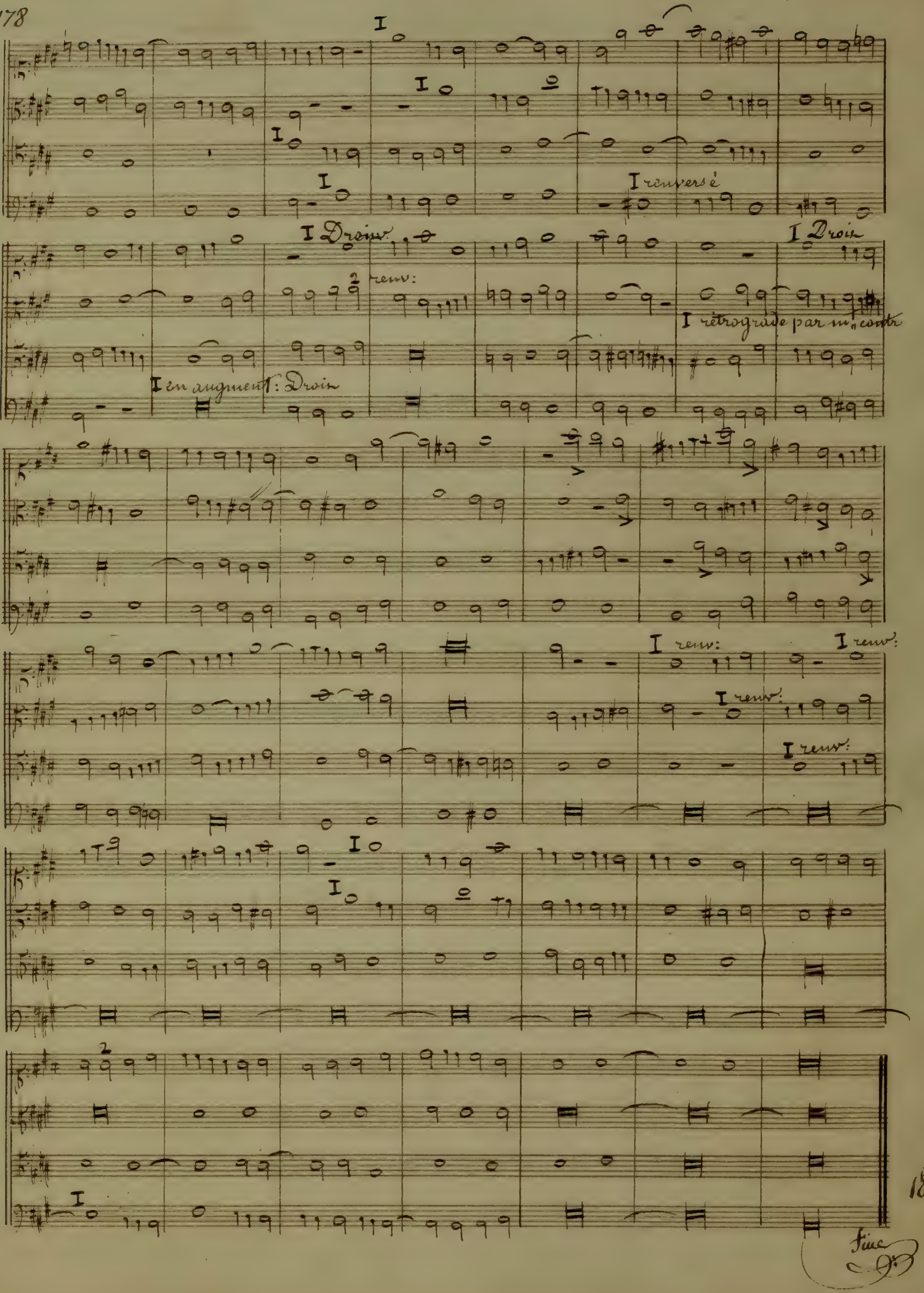
Allegro giusto.




canon quadruple
canon quadruple

Stretto

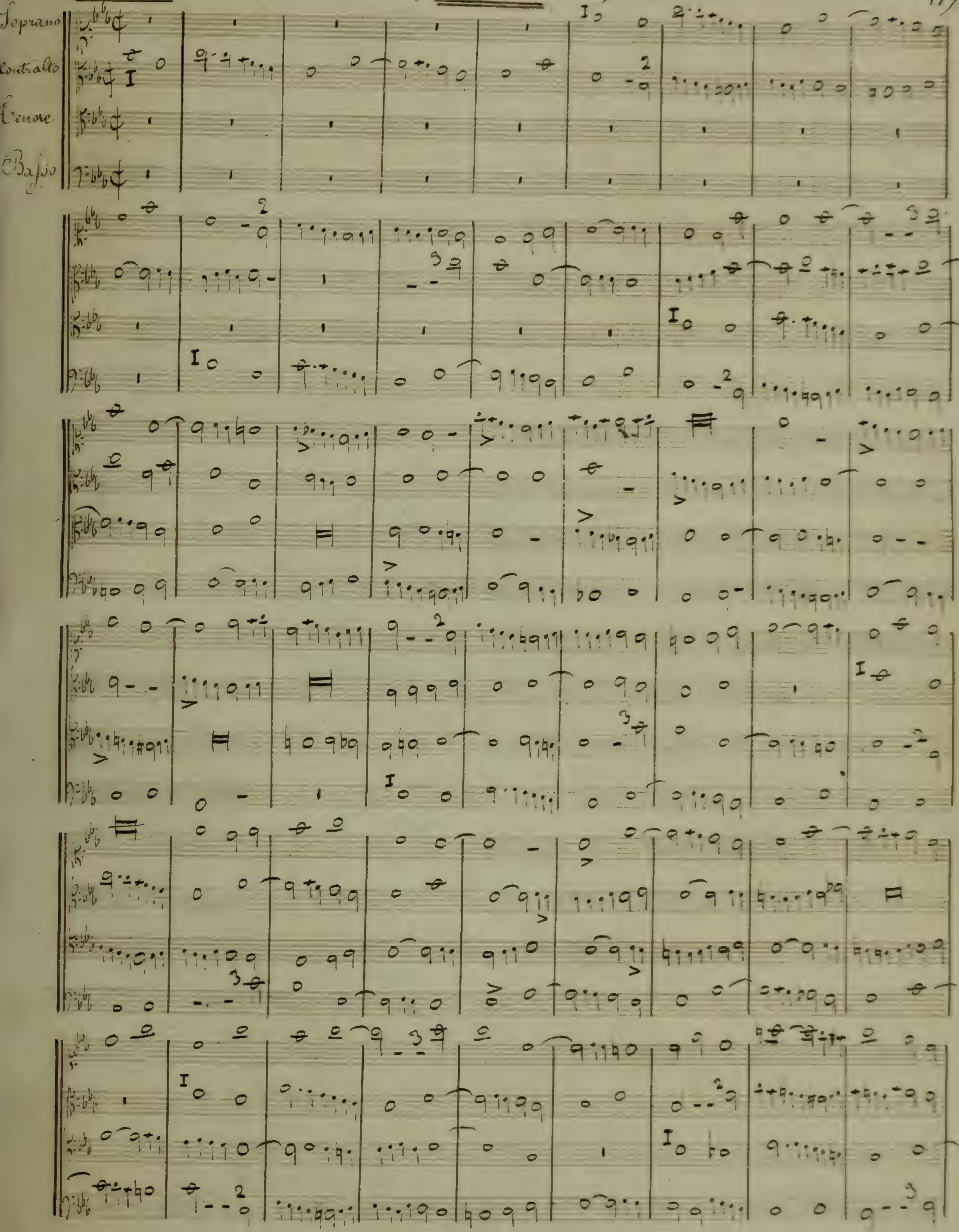

I
I canon
2 entièrement
I renv.
I renversé
I renversé
I renv.
I Droit
imitation quadruple
I Droit
I. renversé

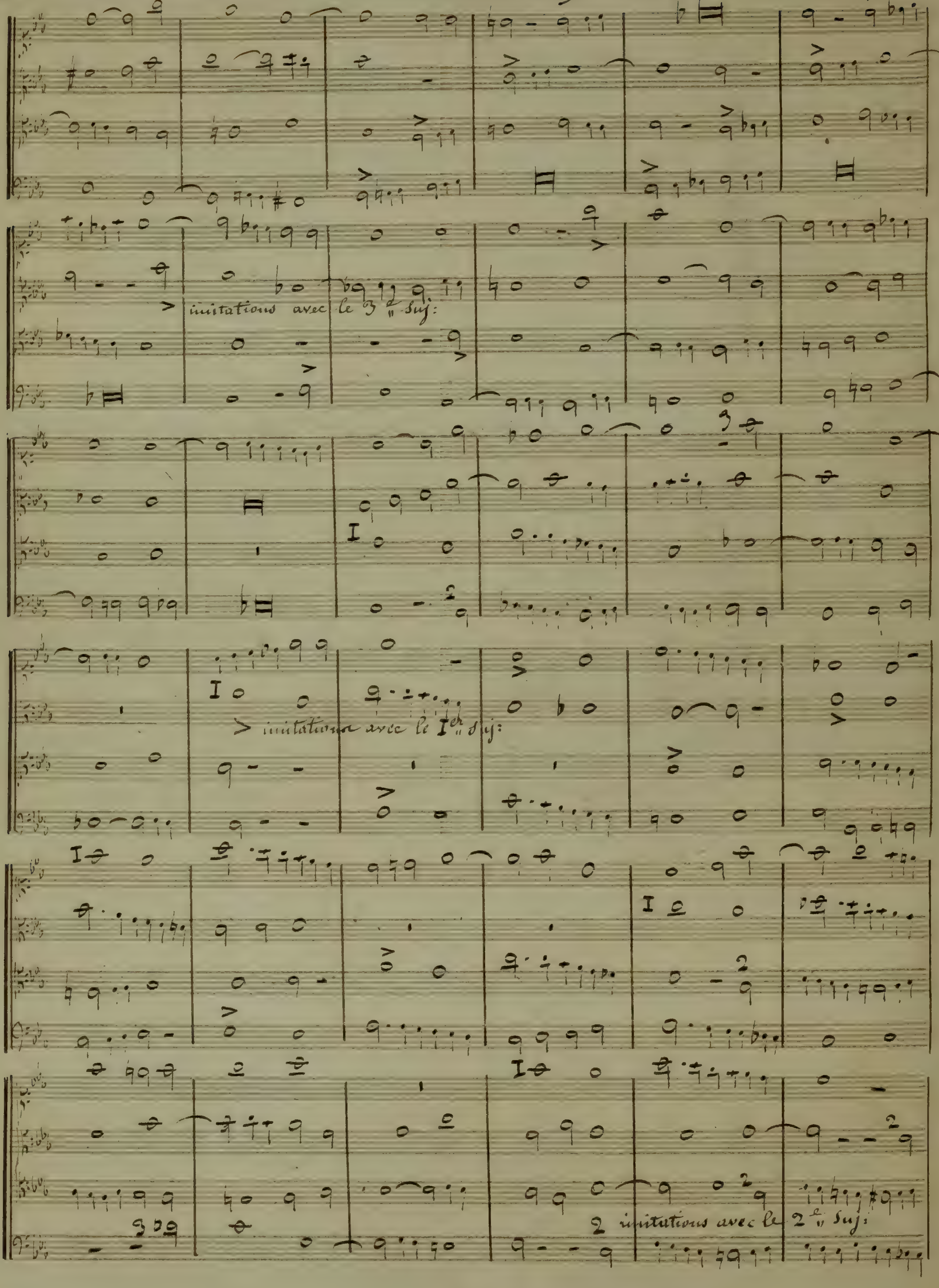

I
I
I
I
I renversé
I Droit
2 renv:
I Droit
I rétrograde par m. contr.
I en augment: Droit
I renv:
I renv:
I renv:
I renv:
I
I
2
I
188
Fine

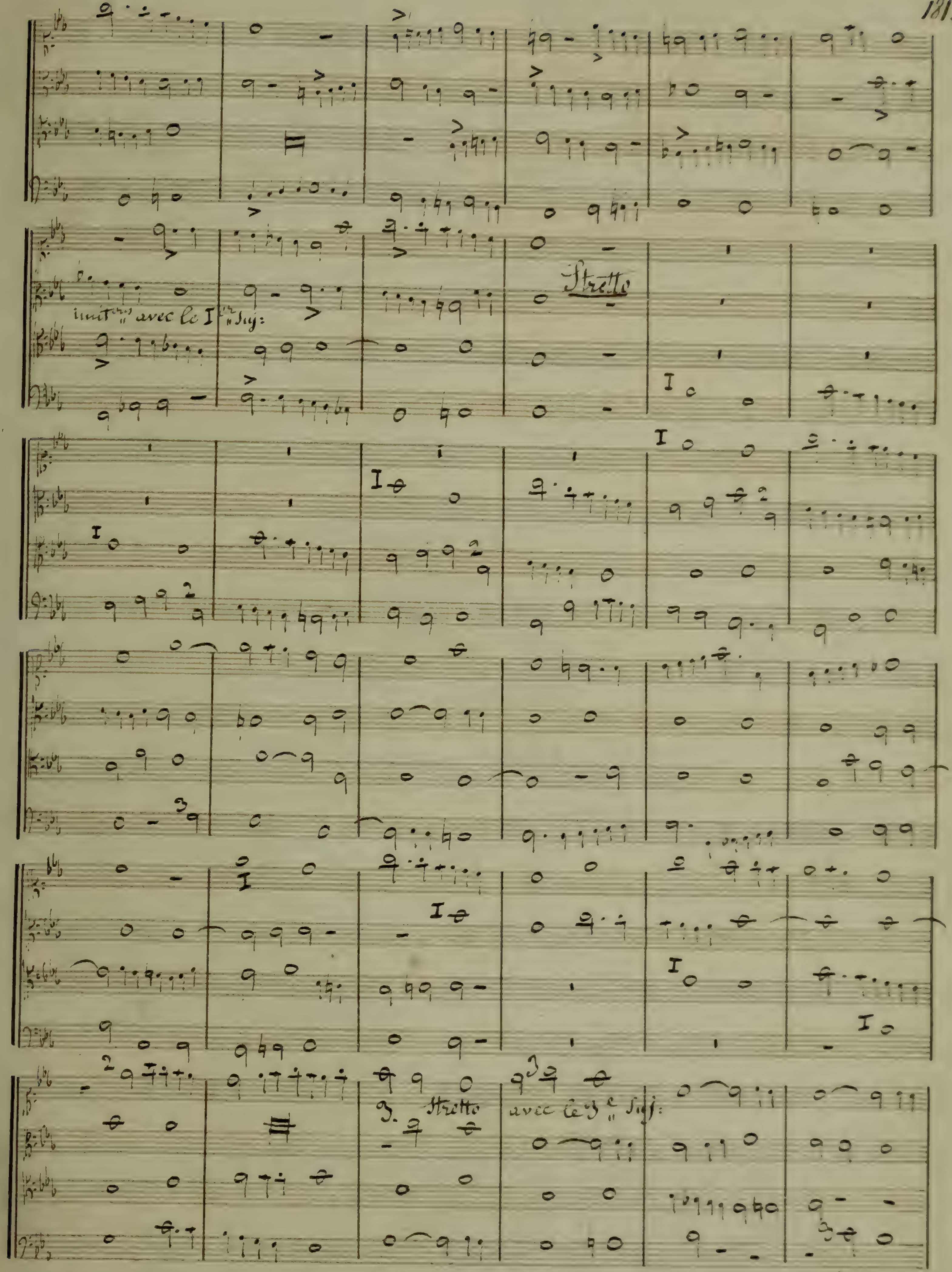
— Fugue vocale à 4 parties. —

— Sujet de Mr. Berton —

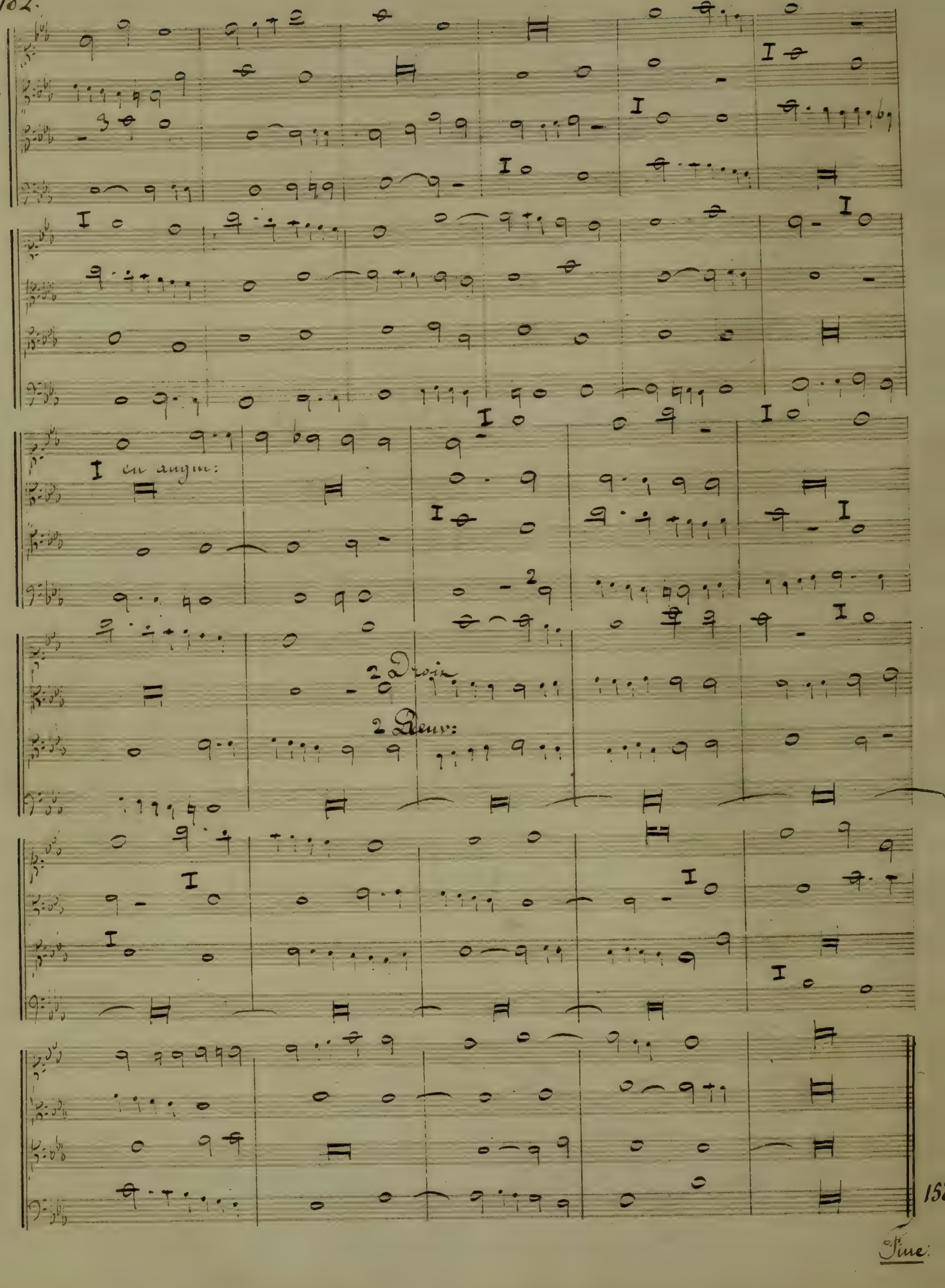
Maestoso.




imitations avec le 3e Suj:
imitations avec le Ier Suj:
2 imitations avec le 2e Suj:

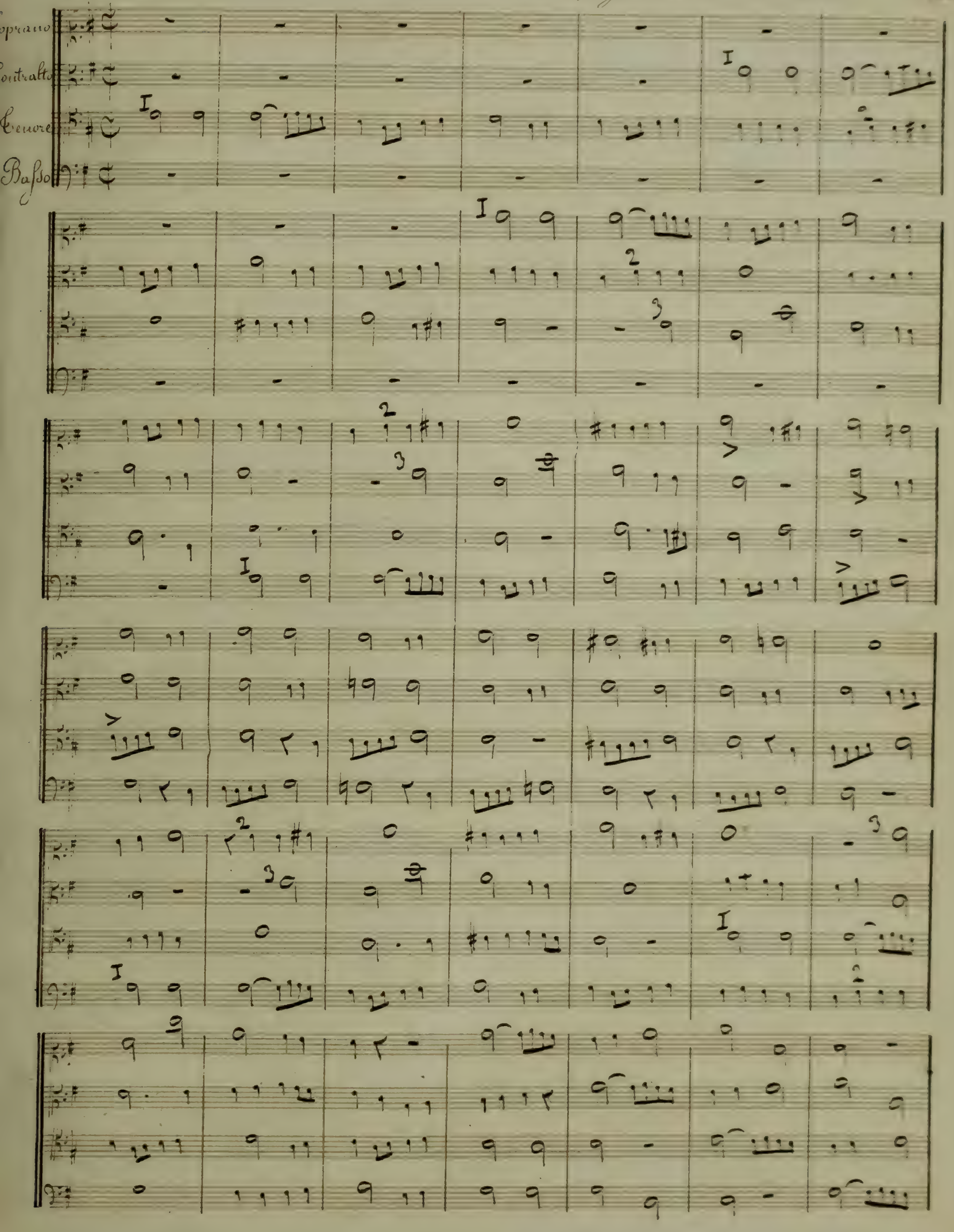


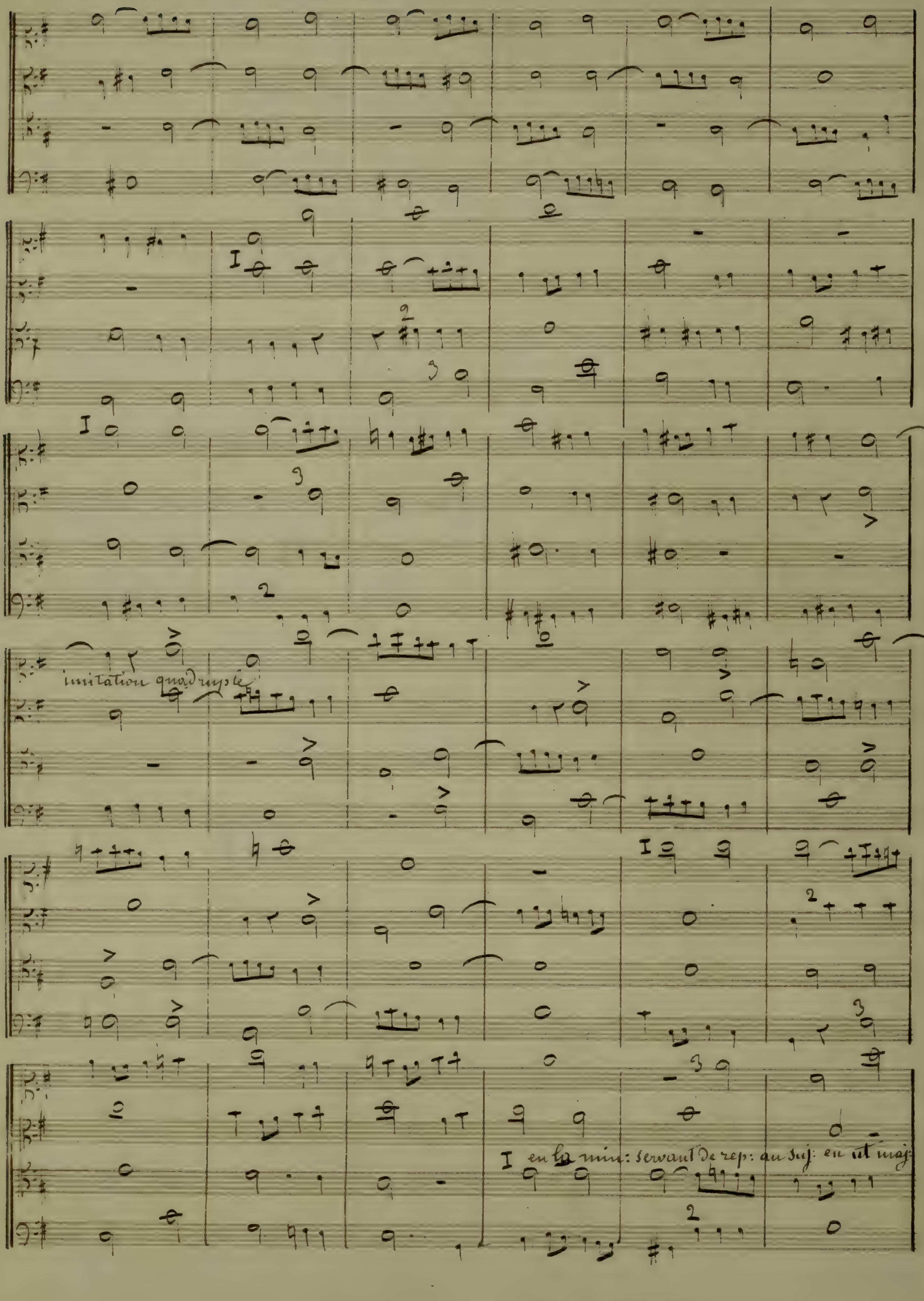
Stretto
unit. avec le Ier Suj:
3. Stretto
avec le 3e Suj:

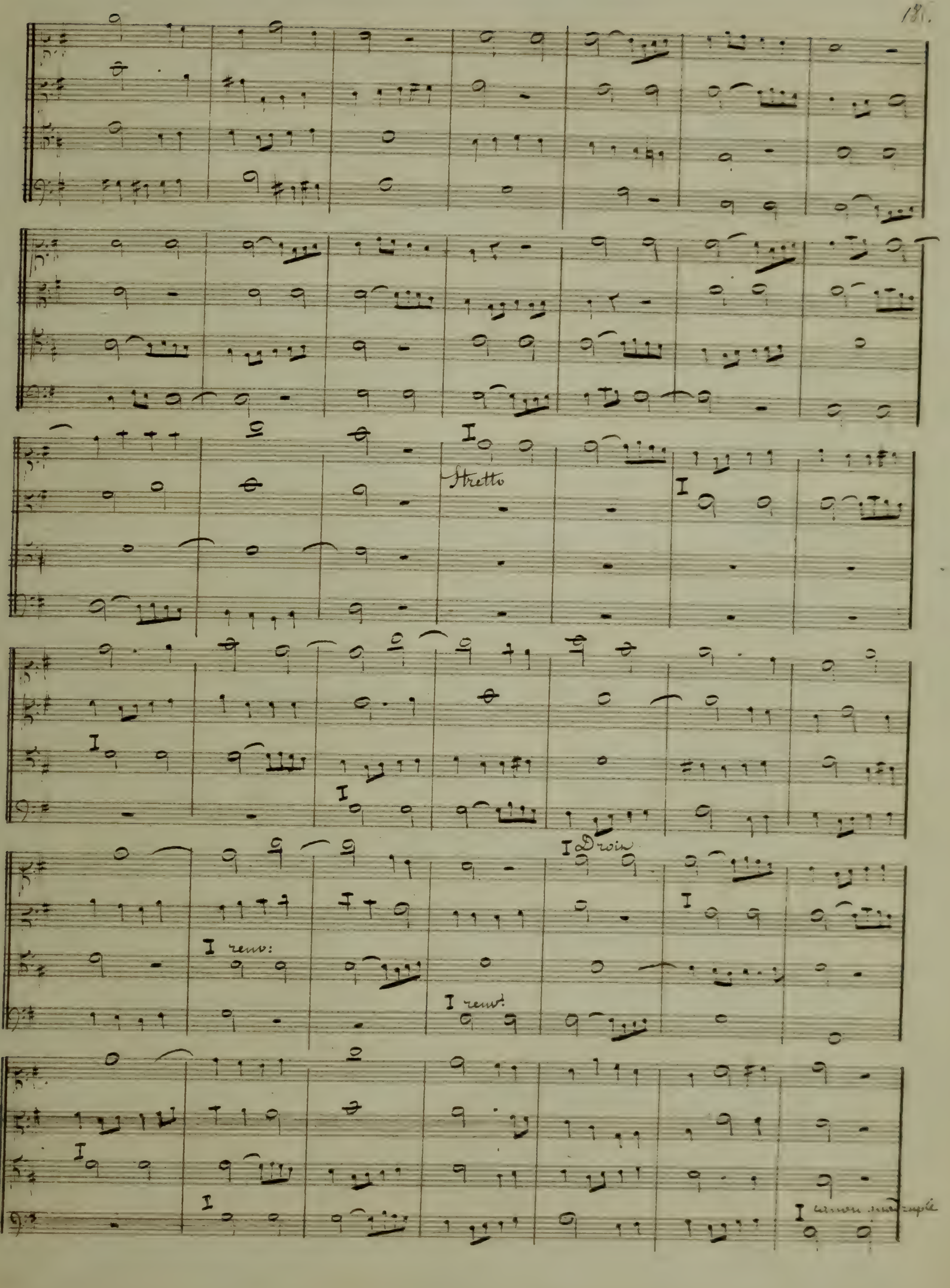

en augm:
2 Droit
2 Deux:
15
Fine:

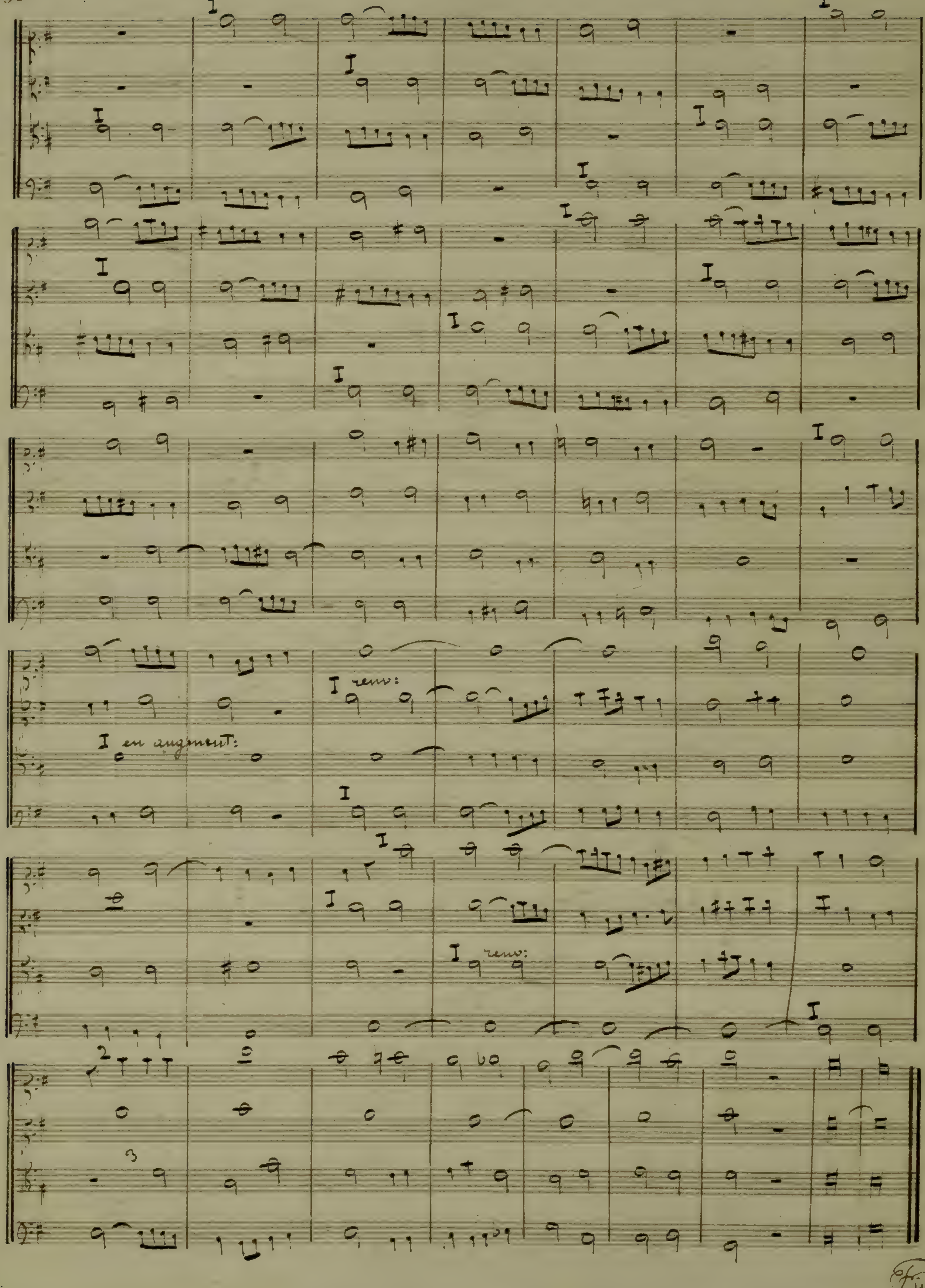
Fugue du concours du 22 Juillet 1838 au Conservatoire refaite d'une autre manière, sujet de Mr Cherubini.

Maestoso.




imitation quadruple
I en la min: servant de rep: au suj: en ut maj:


I
Stretto
I
I
I
I Droit
I
I renv:
I renv:
I
I
I



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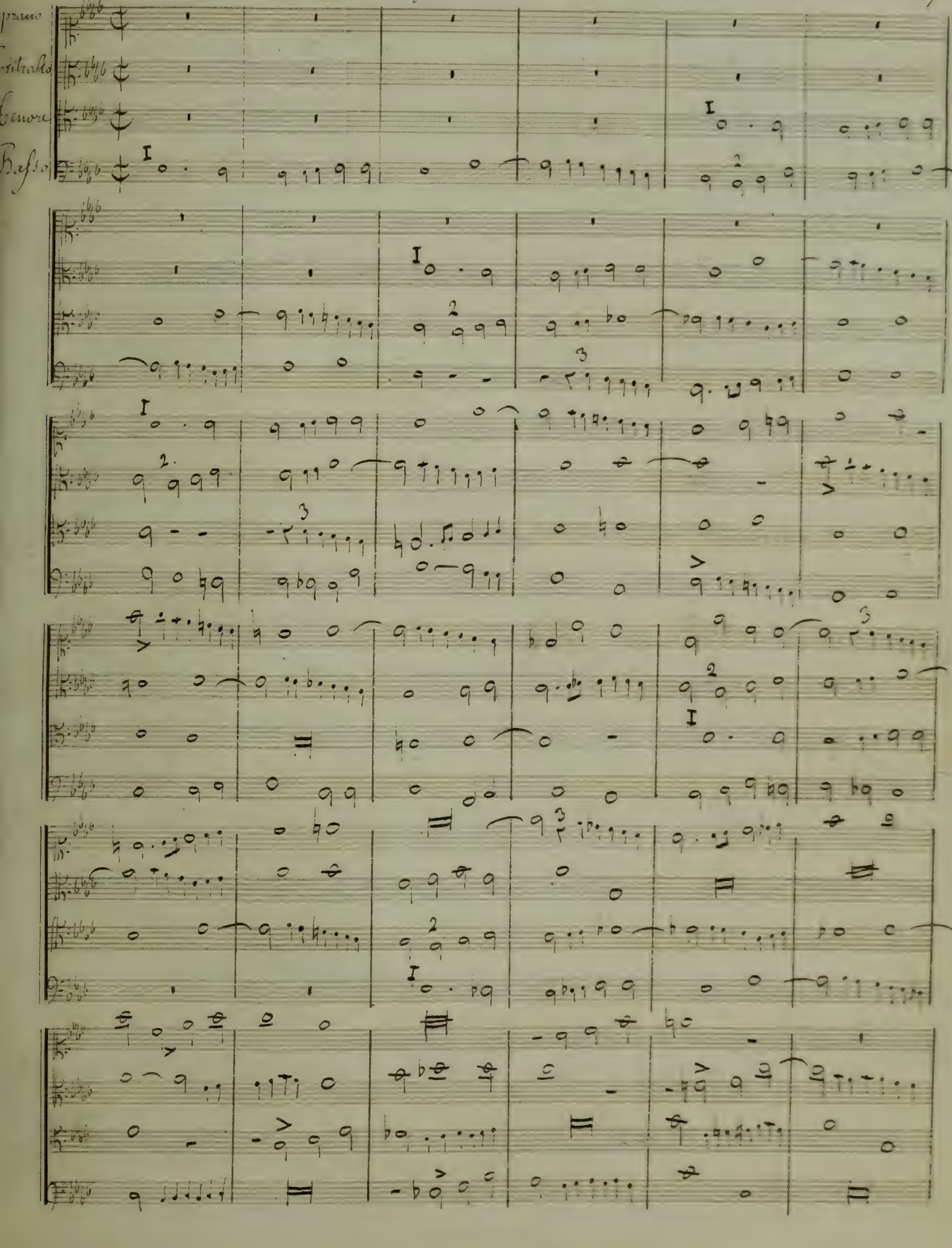
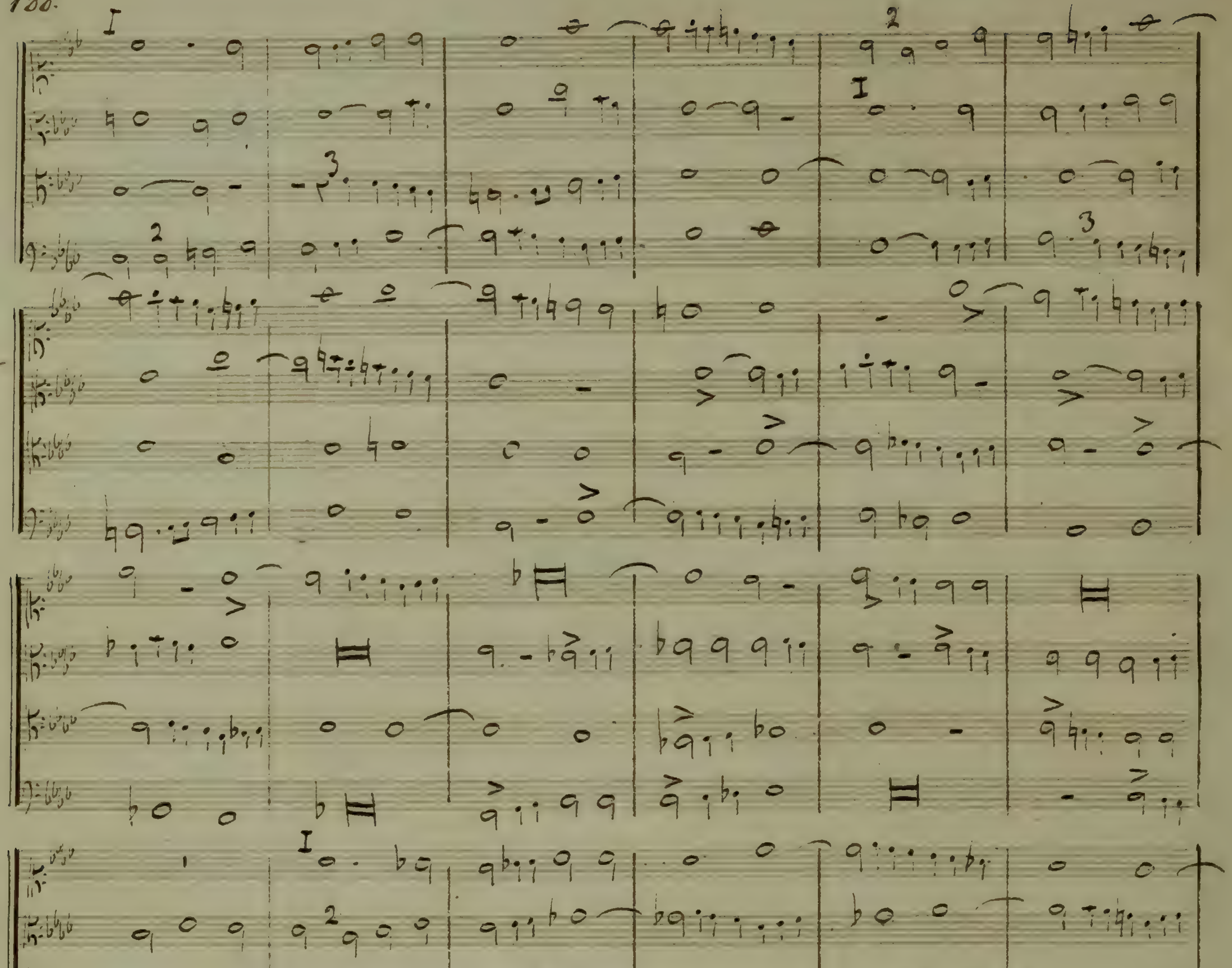
Fine

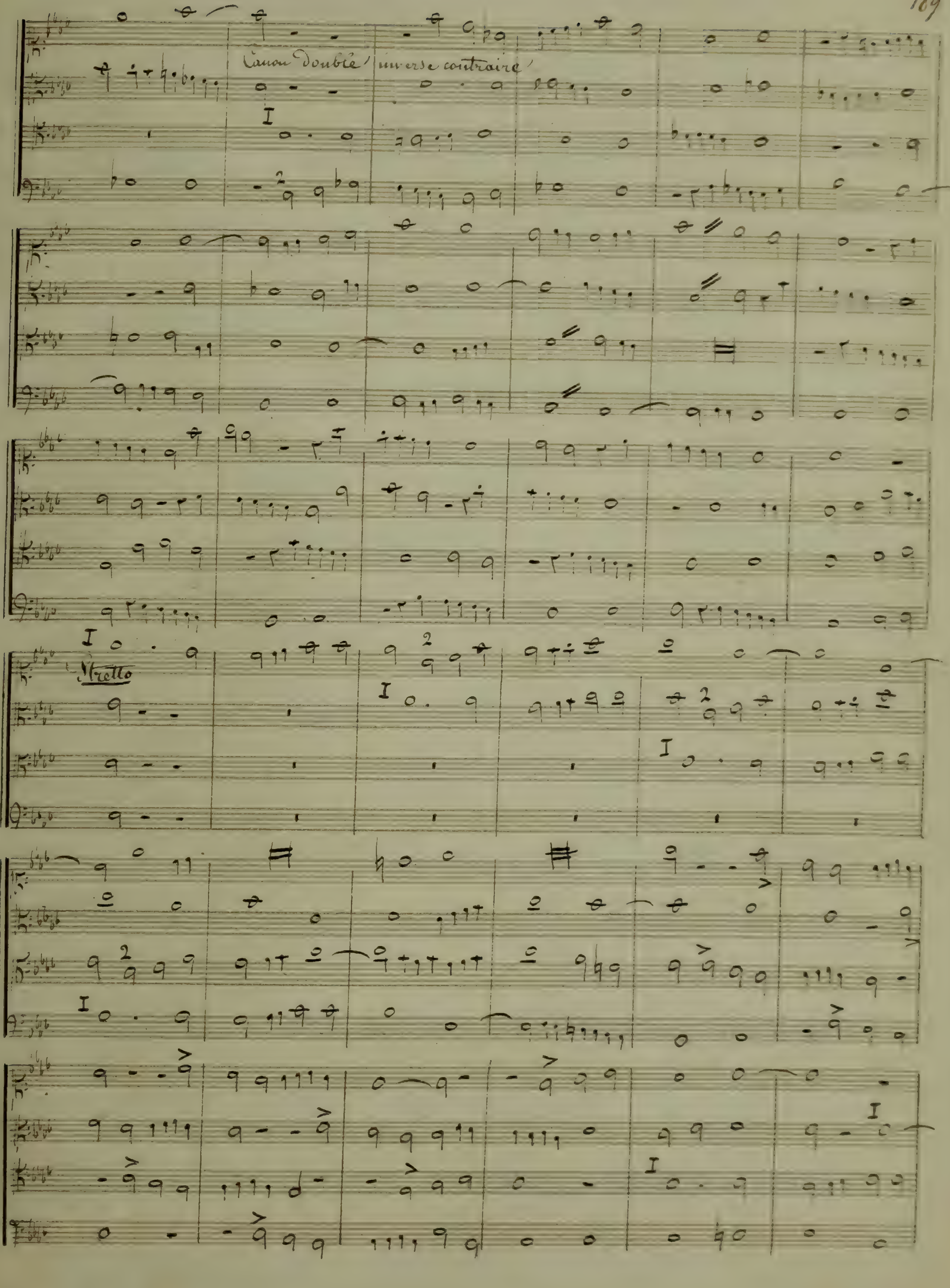
Fugue vocale à 4 parties

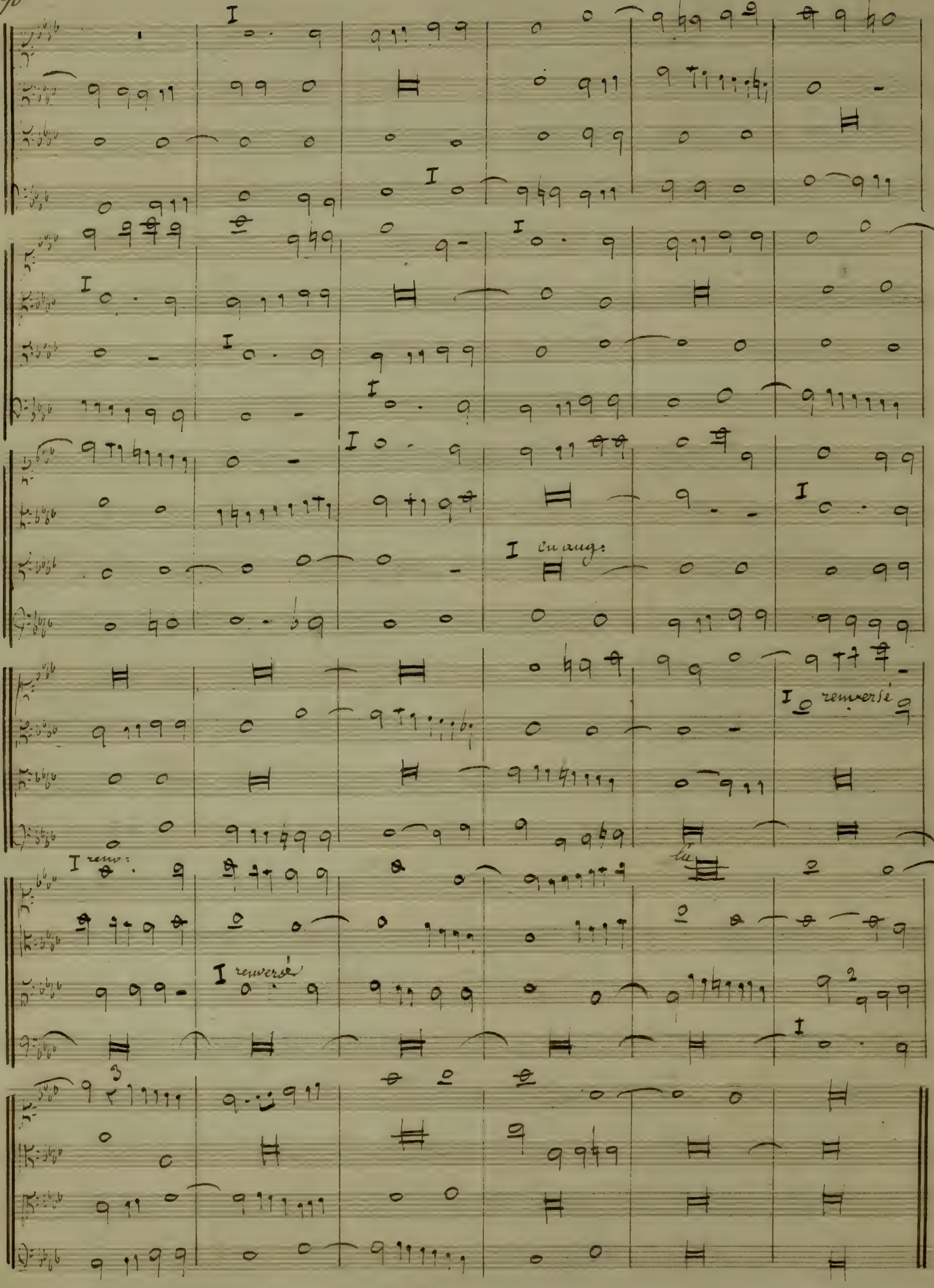
Sujet de C. A. Franck.

Maestoso.



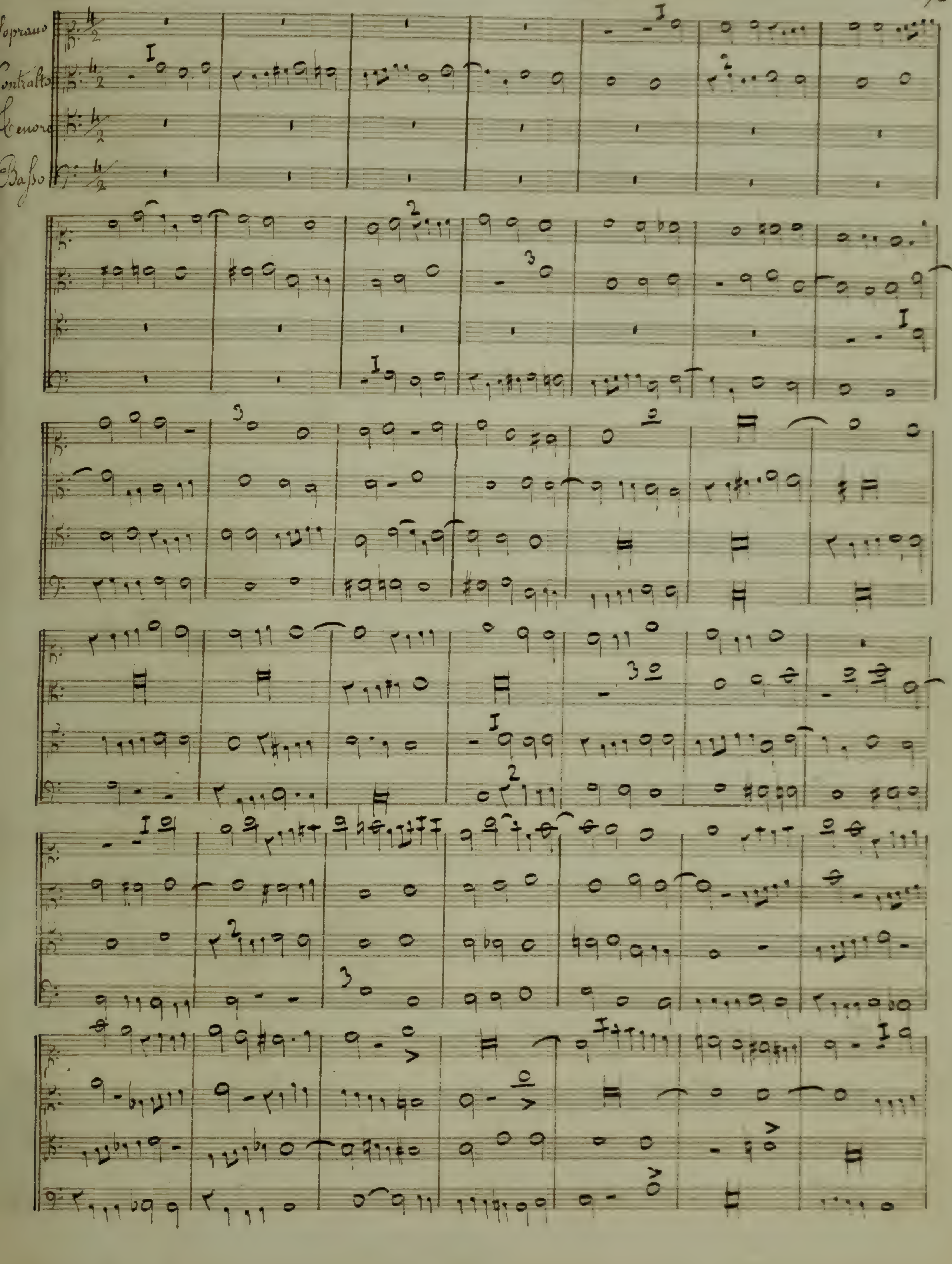

I canon quadruple

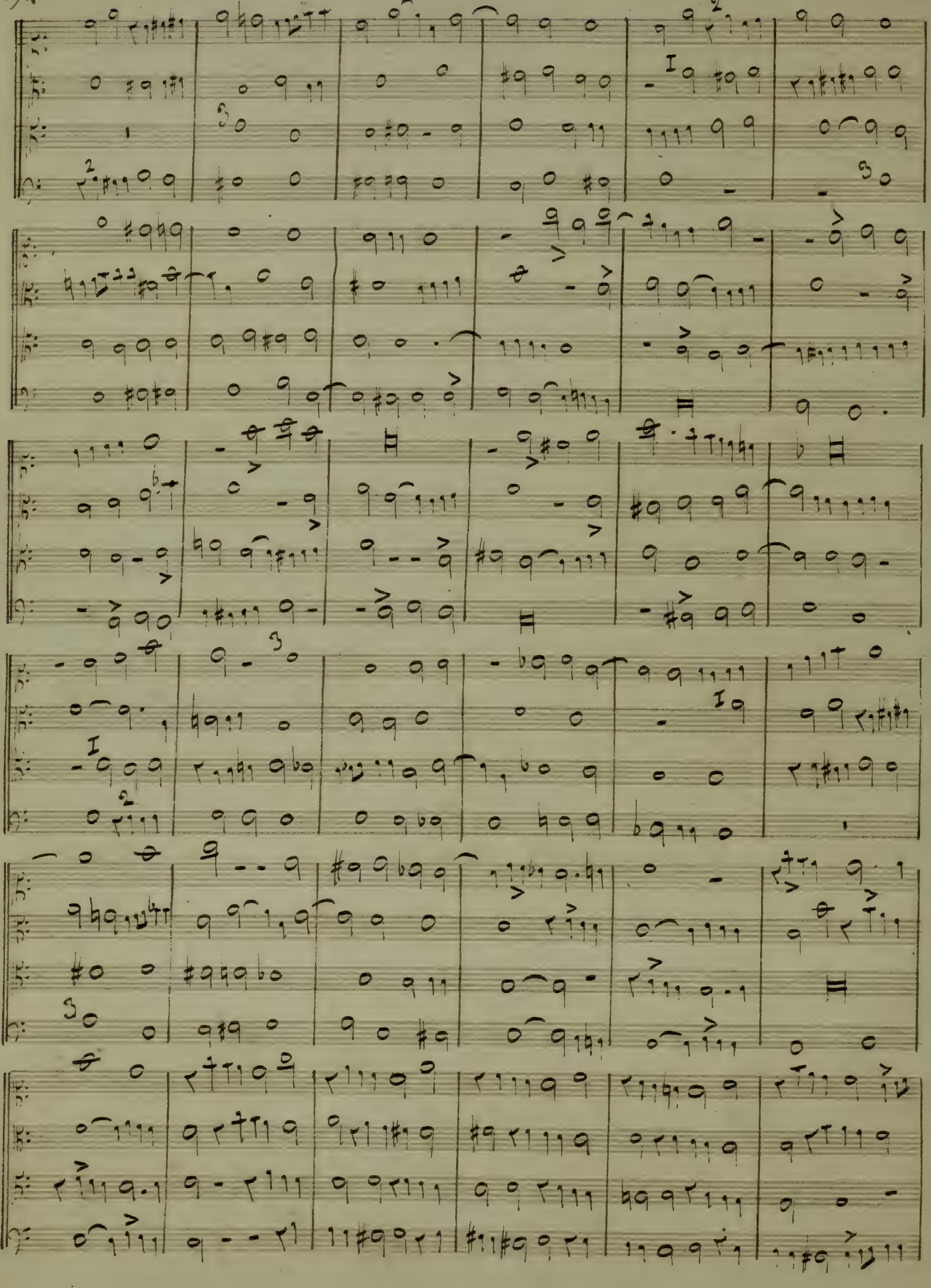

Canon double
inverse contraire
Stretto

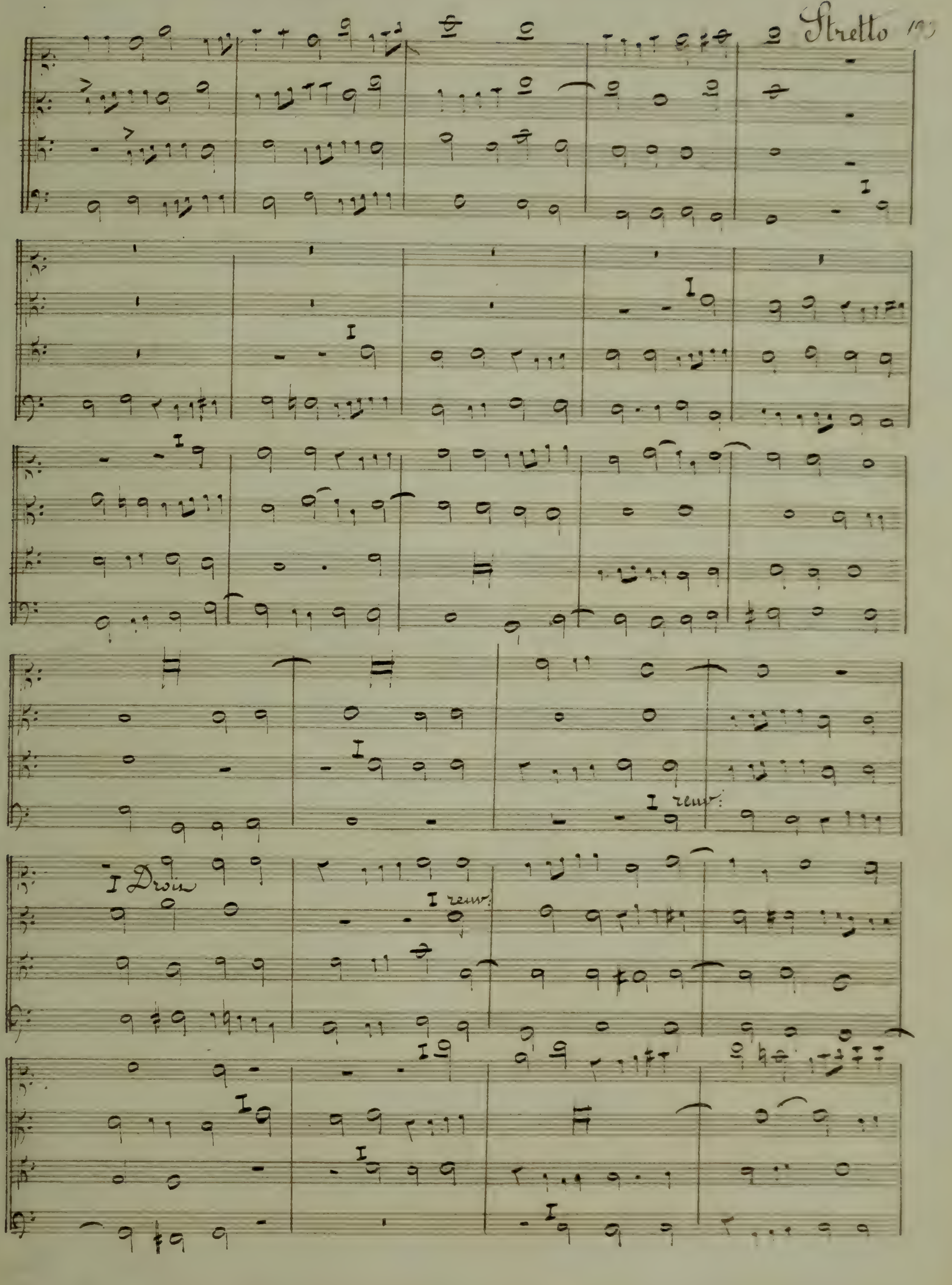

I
en augm.
I renv.
I renversé
I renversé

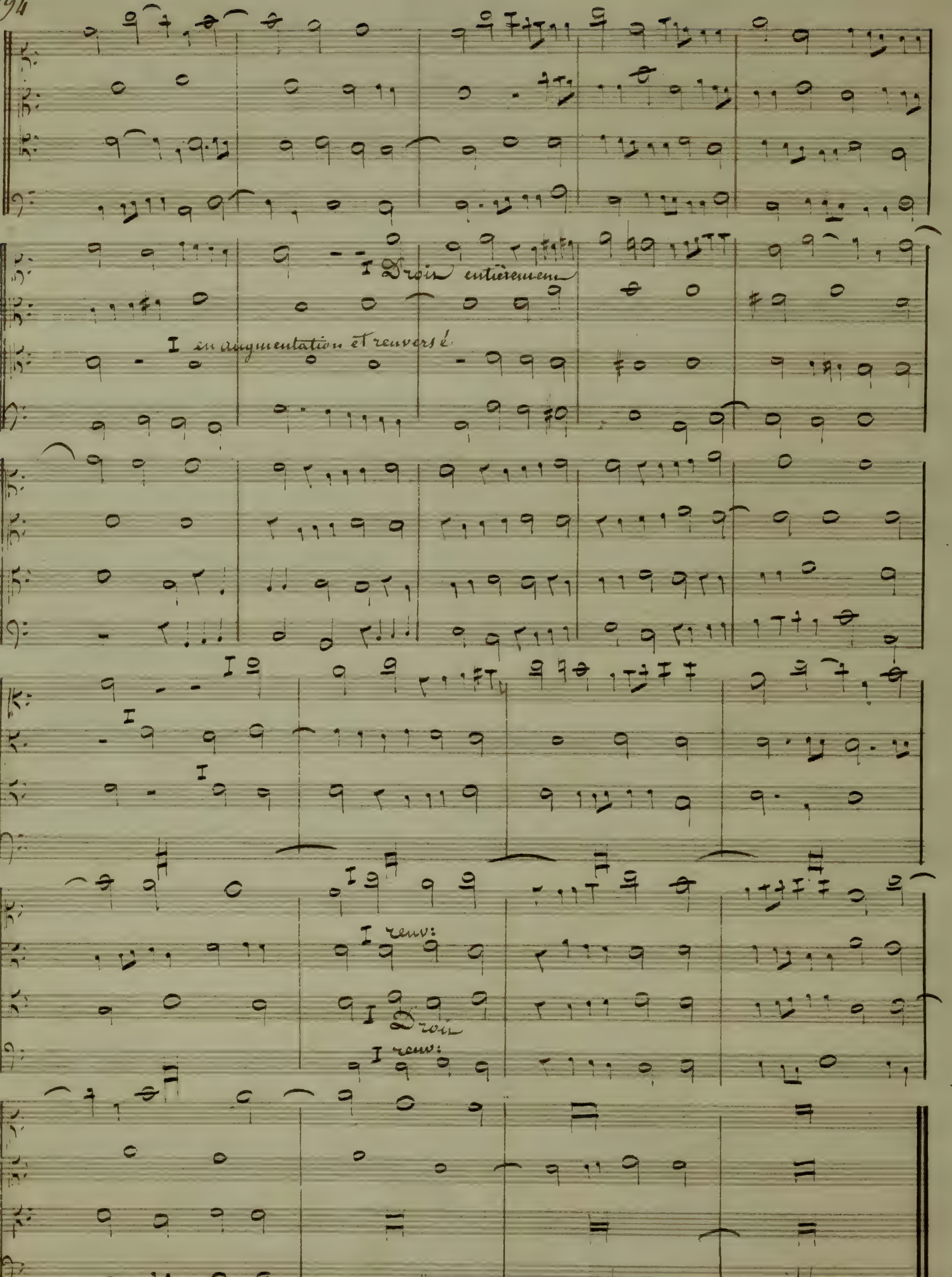
Sujet de Fugue vocale à 4 parties donné pour le concours de l'Institut le mardi 5 Mars 1839. (de Mr Cherubini)

Moderato.





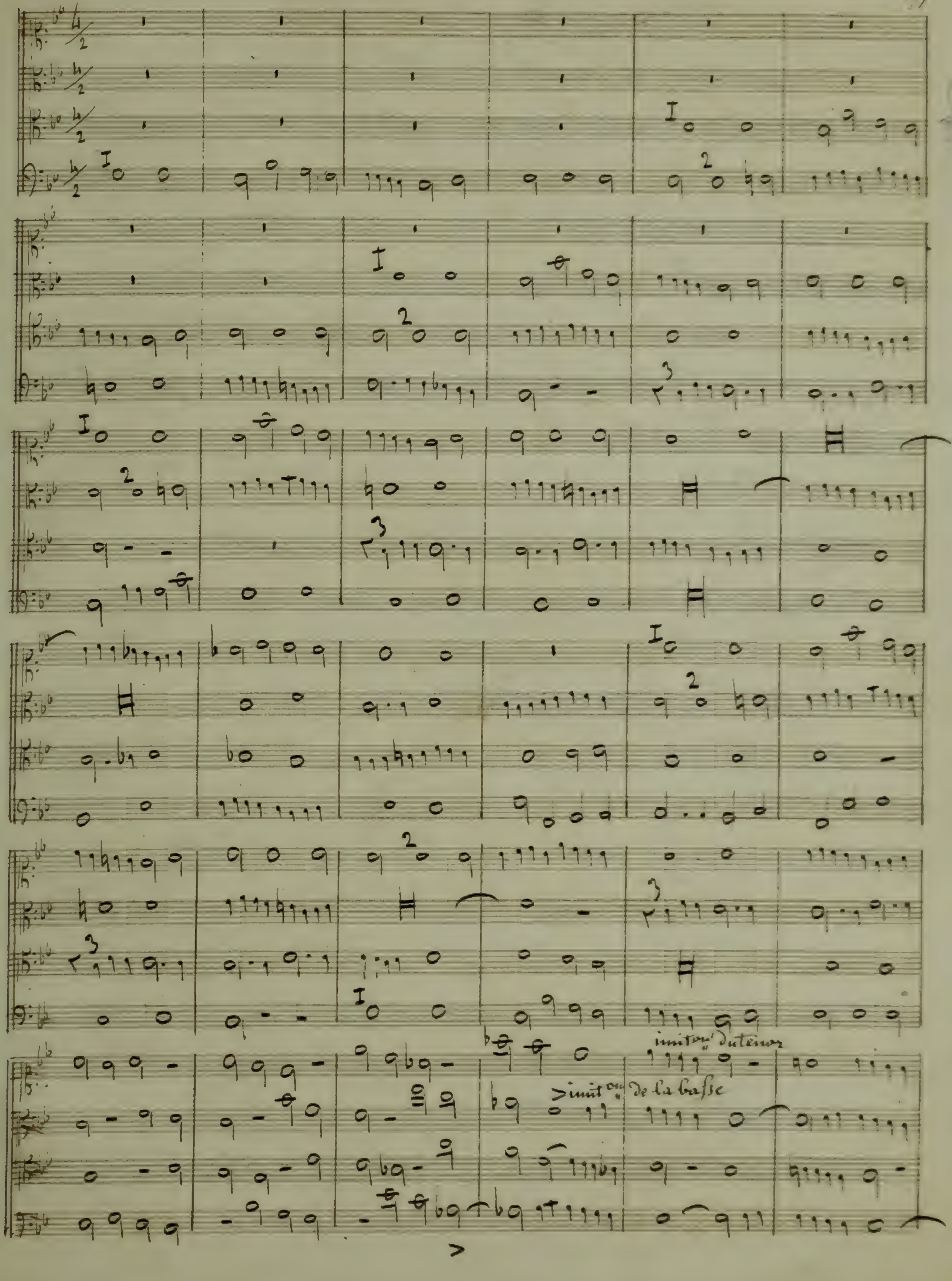

Stretto
I renv:
I Droit
I renv:

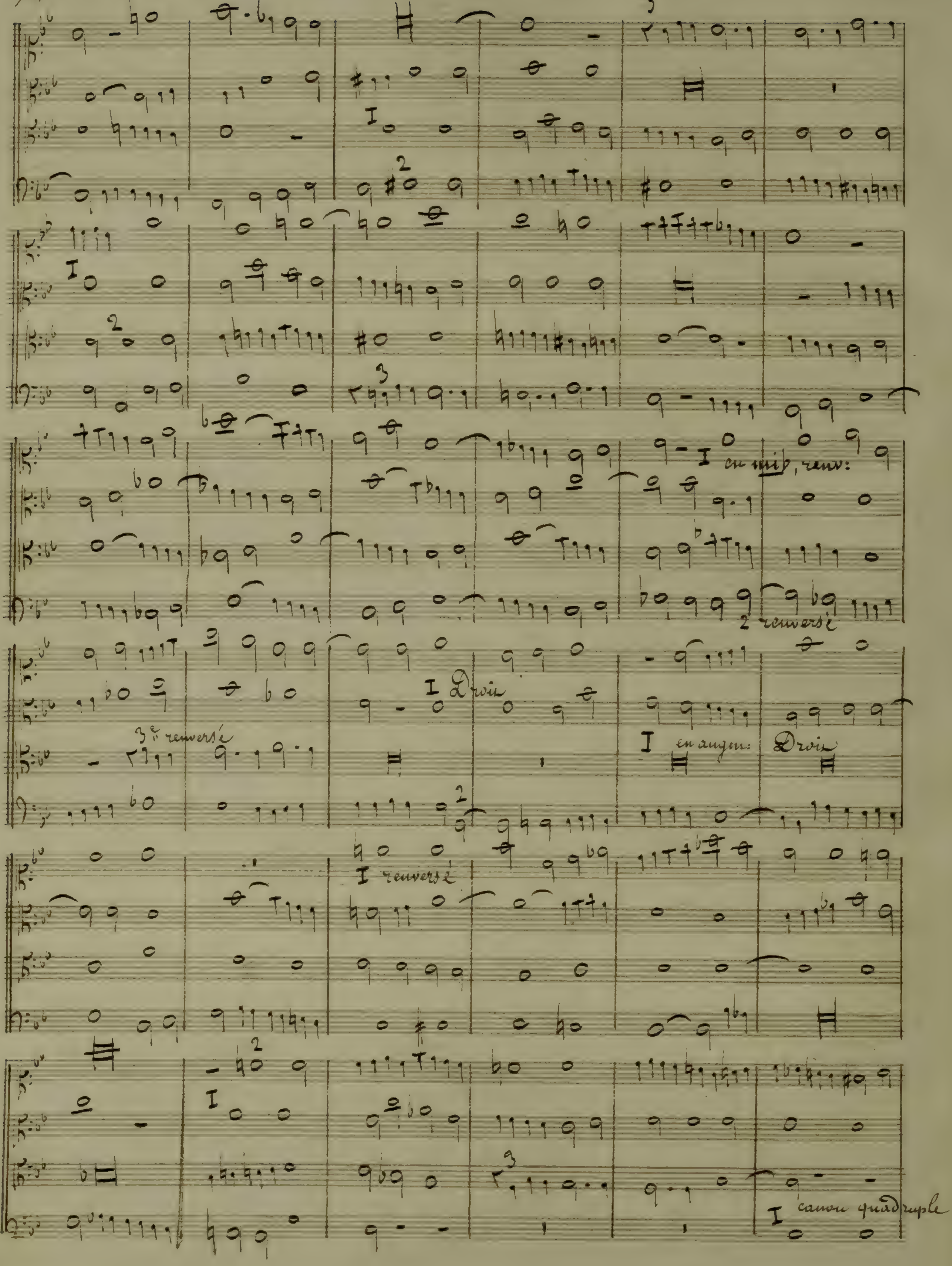

I Droit entièrement
I en augmentation et renversé
I renv:
I Droit
I renv:
Fine

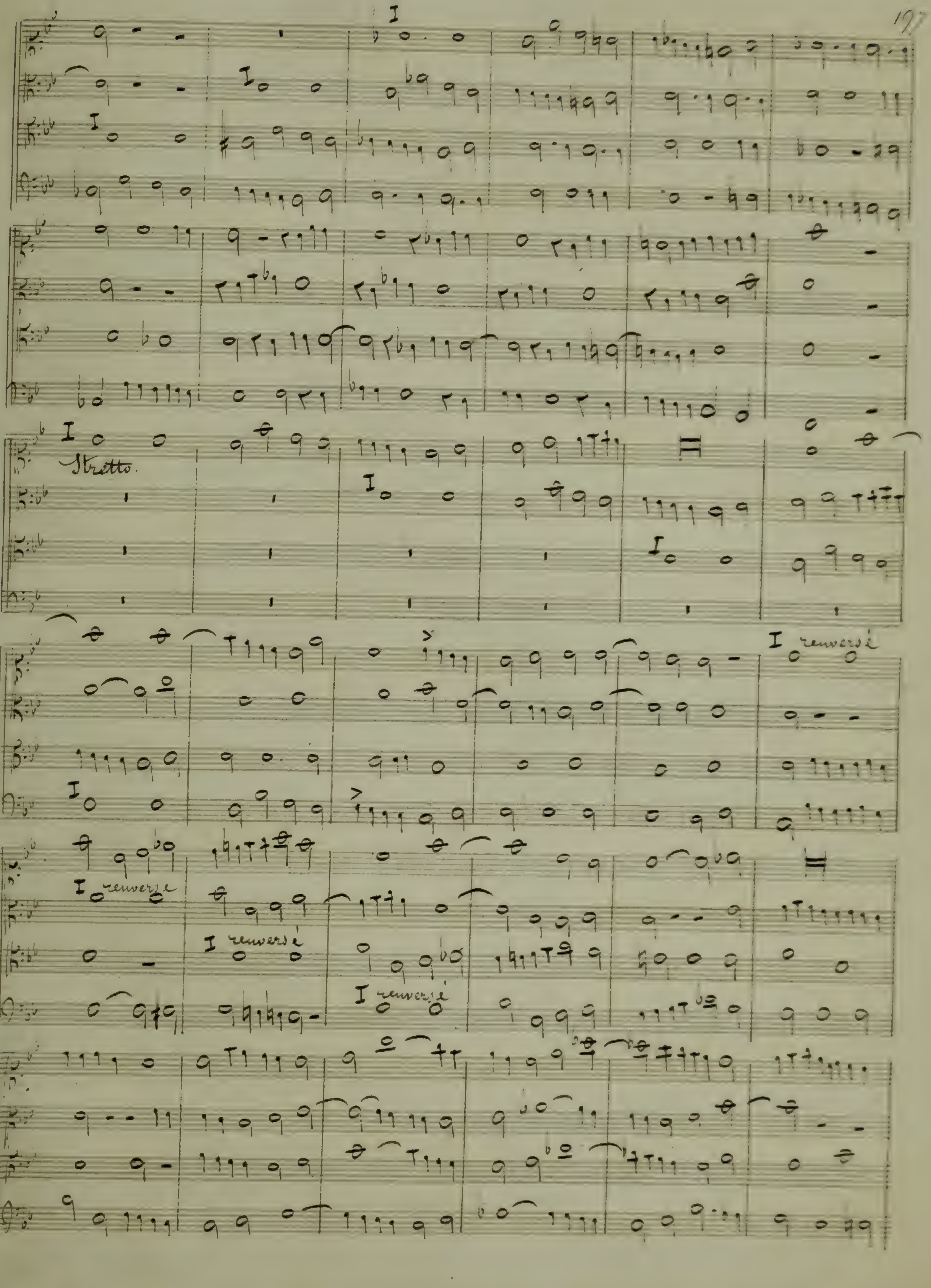
Fugue vocale à 4 parties.

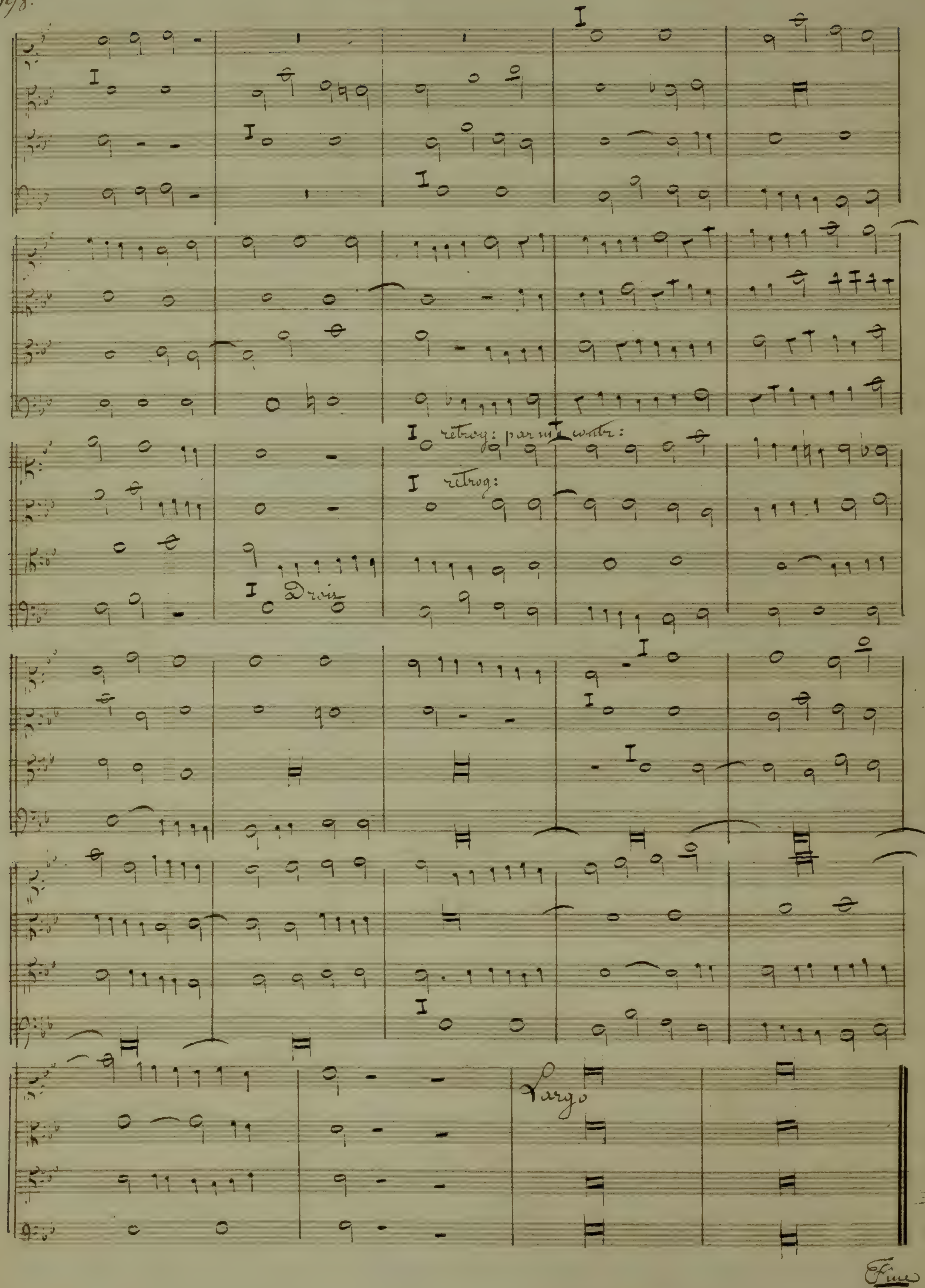
Sujet de C. A. Franck

Maestoso




I en mib, renv:
2 renversé
3e renversé
I Droit
I en augm: Droit
I renversé
I canon quadruple

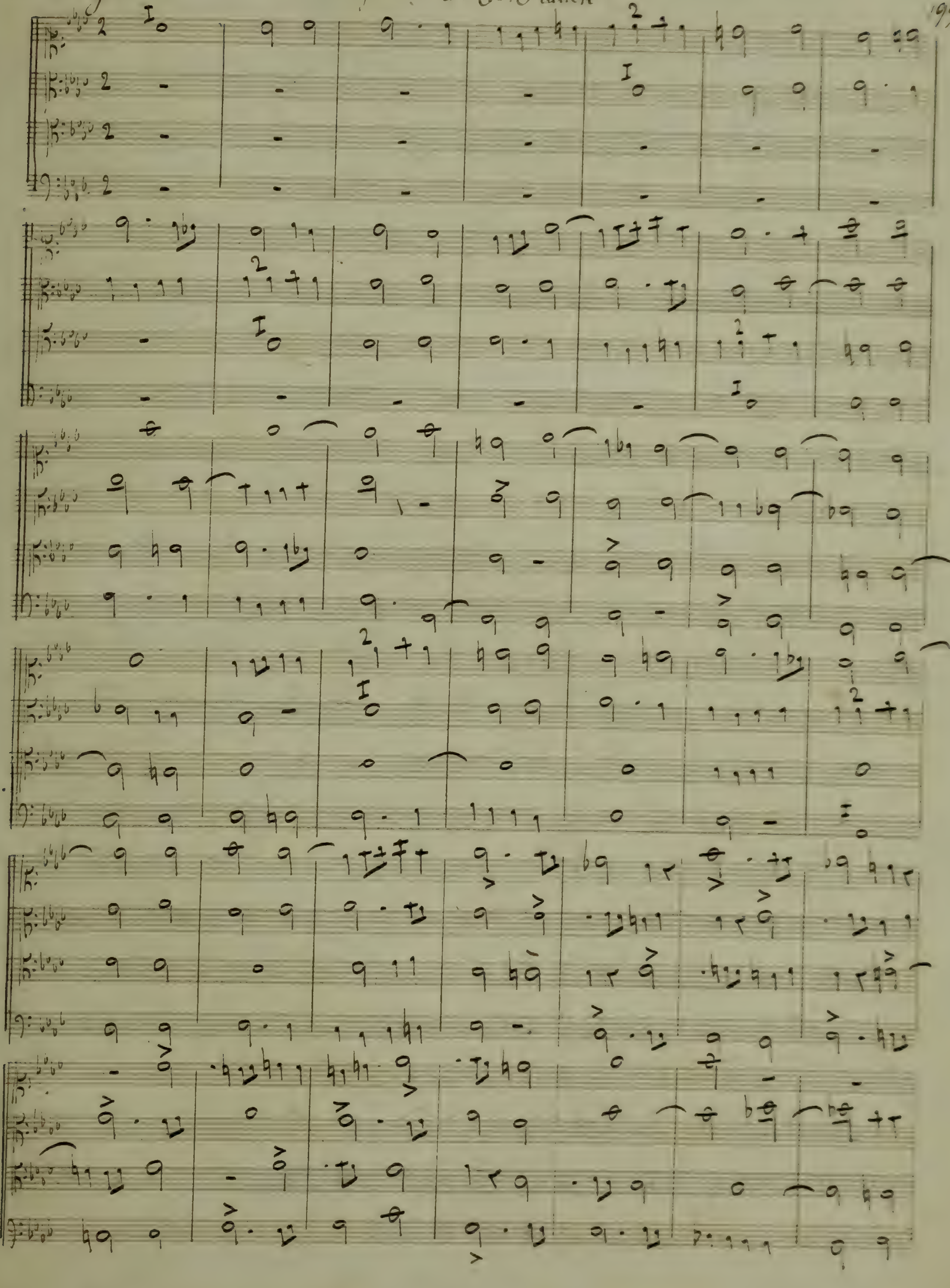

I
Stretto
I renversé

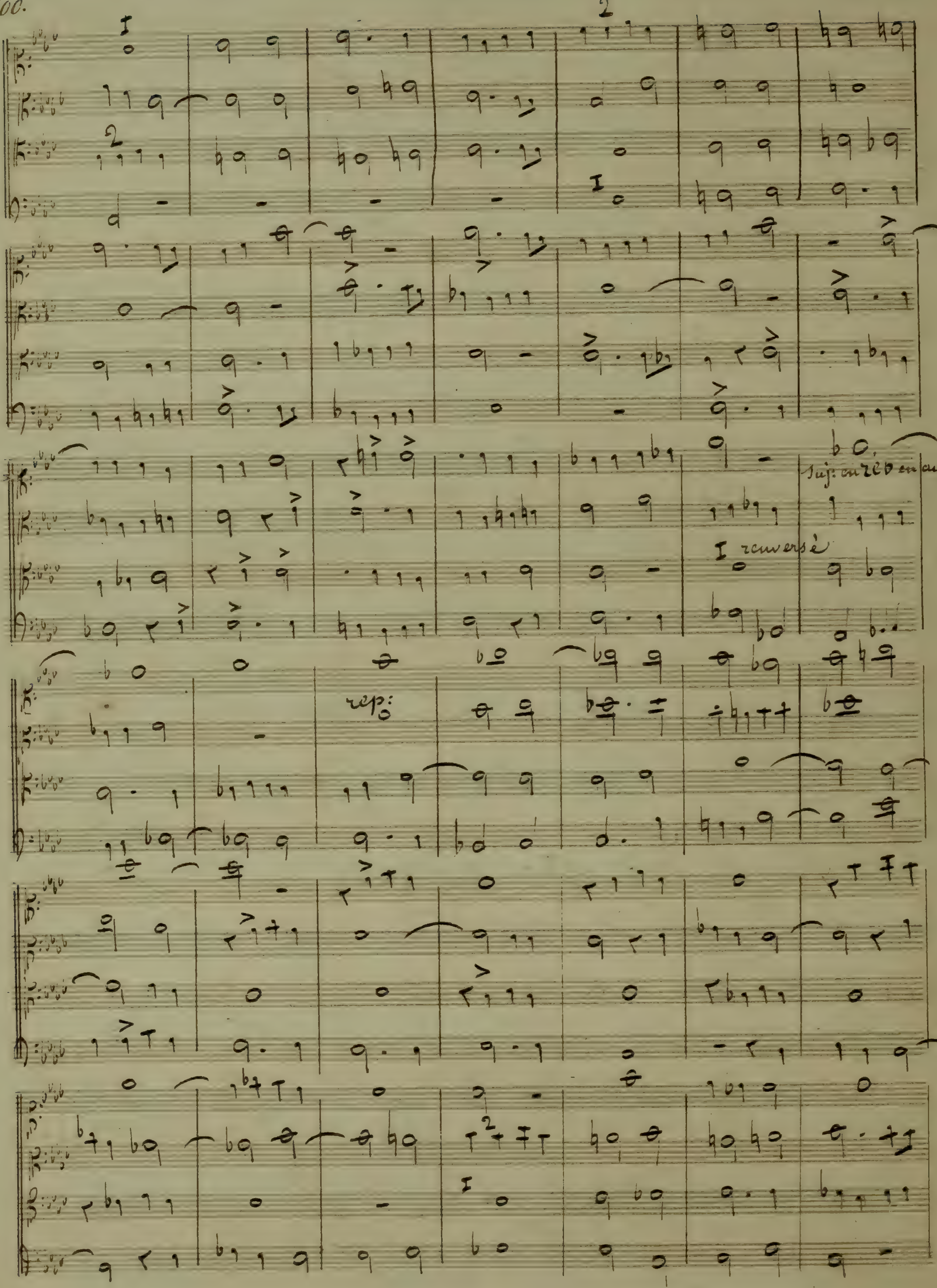

retrog:
retrog:
Droit
Largo
Fine

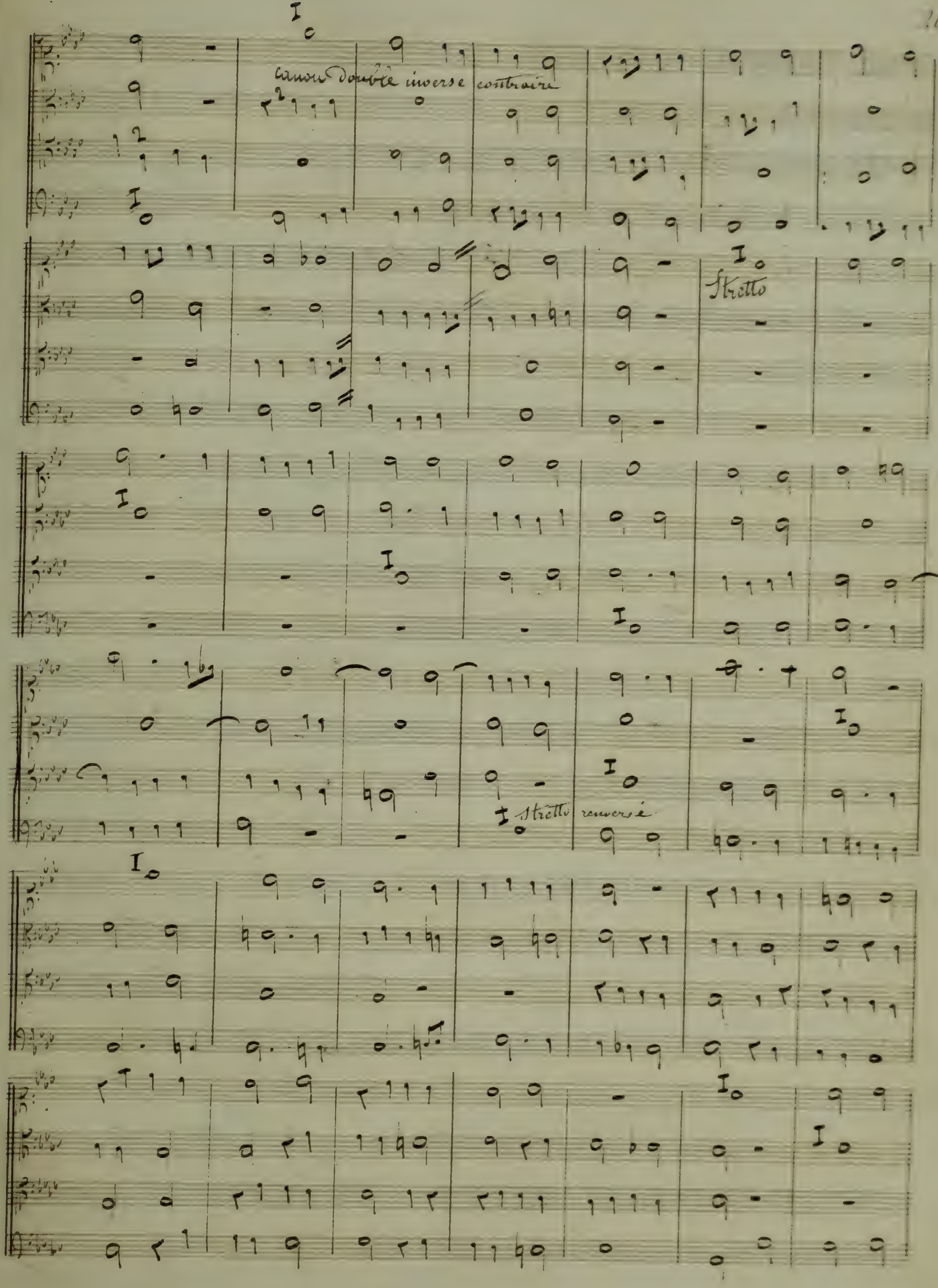
Fugue vocale à 4 parties.

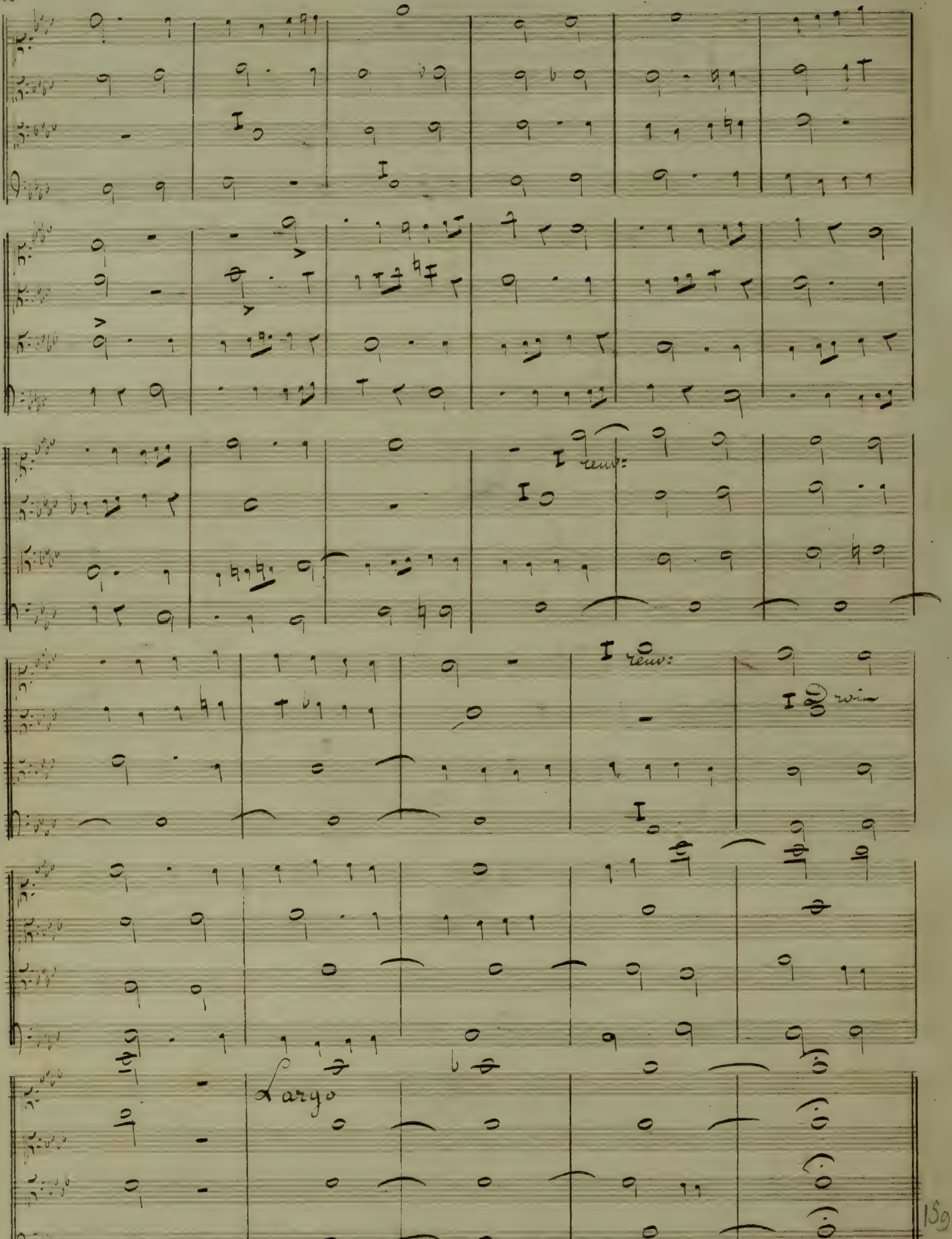
Sujet de C. A. Franck

Allegro




rep:
Suj: en réb en augm:
I renversé

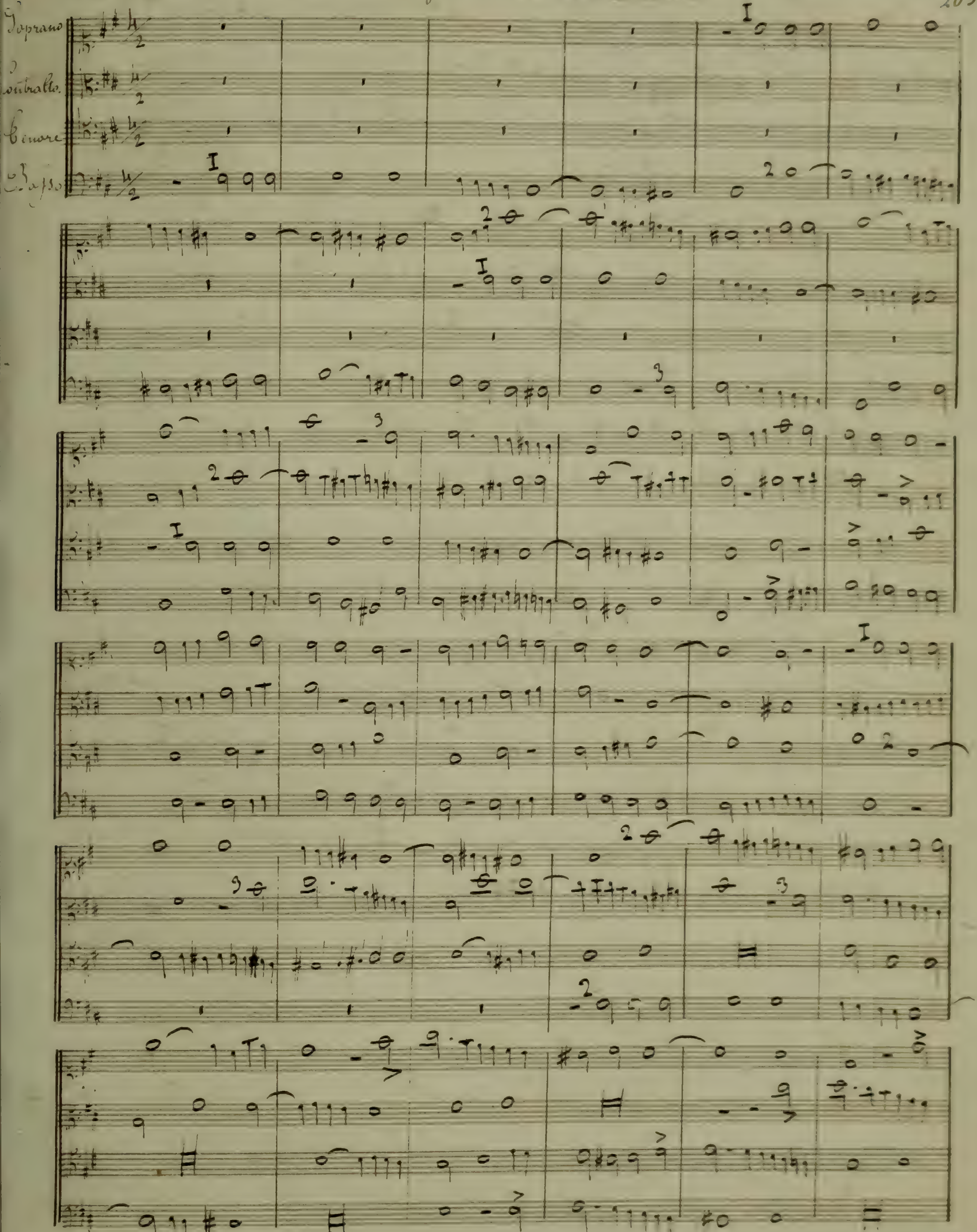

Canon double inverse contraire
Stretto
Stretto renversé

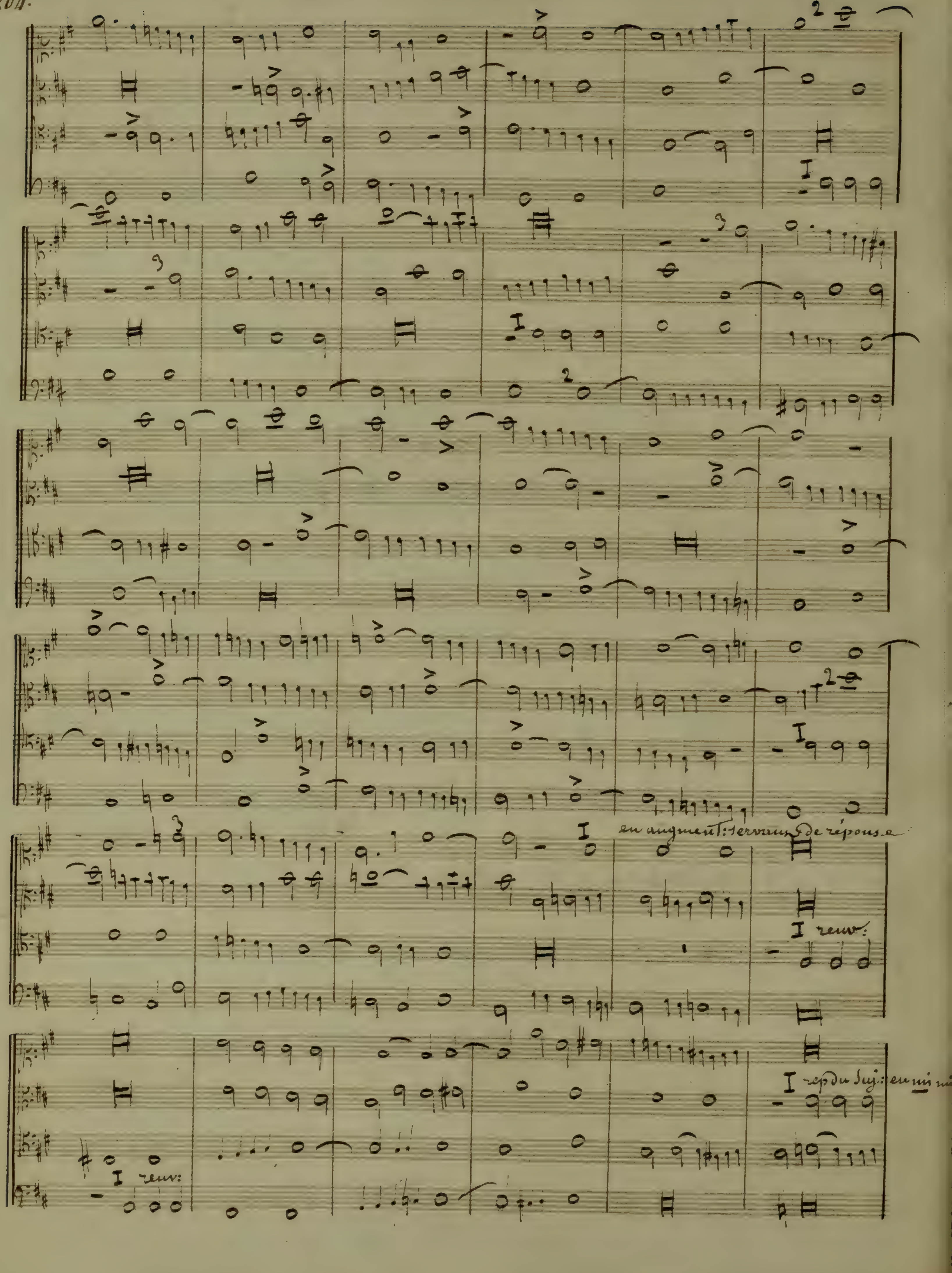

Largo
159
Fine

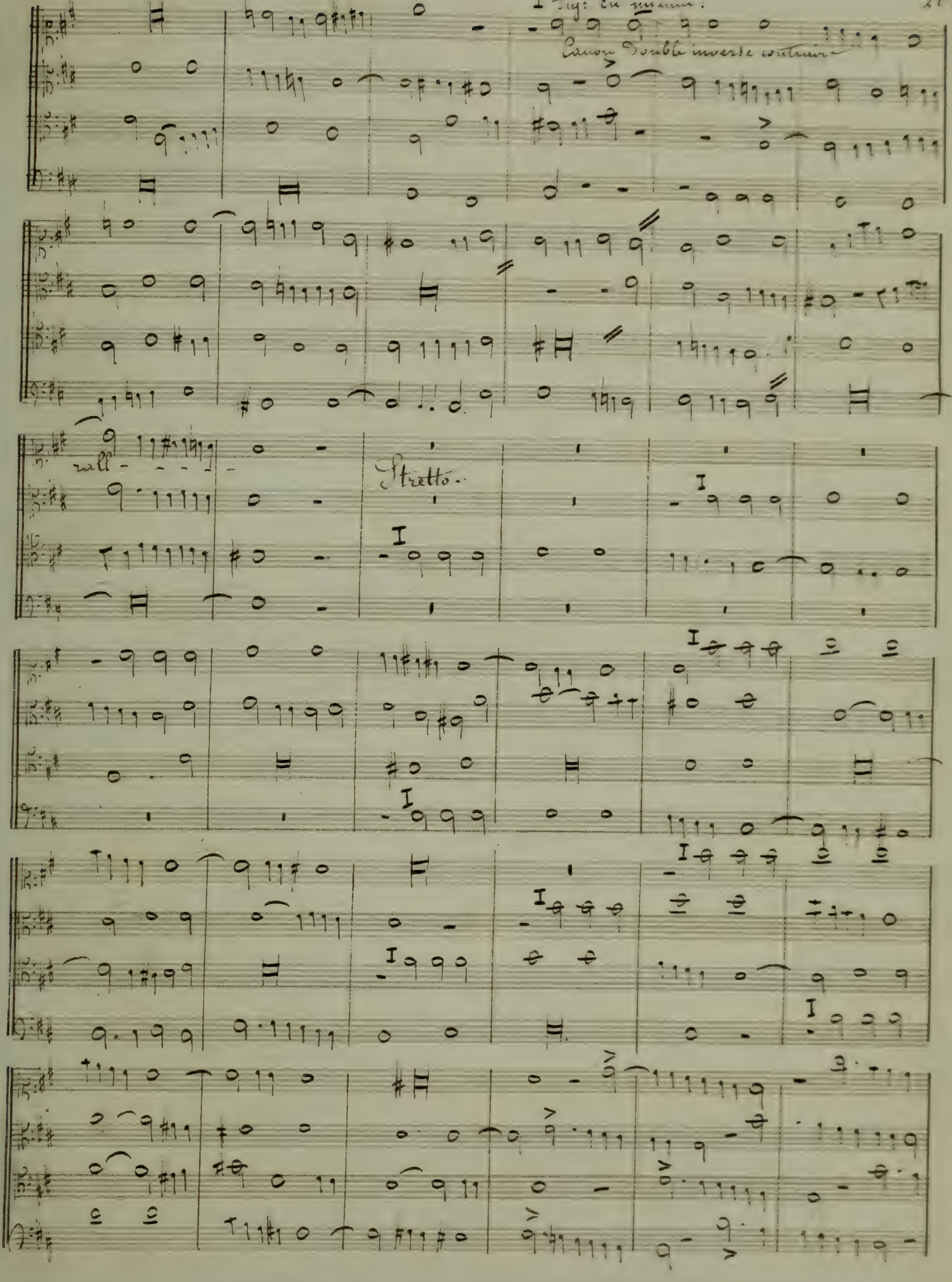
Fugue vocale à 4 parties

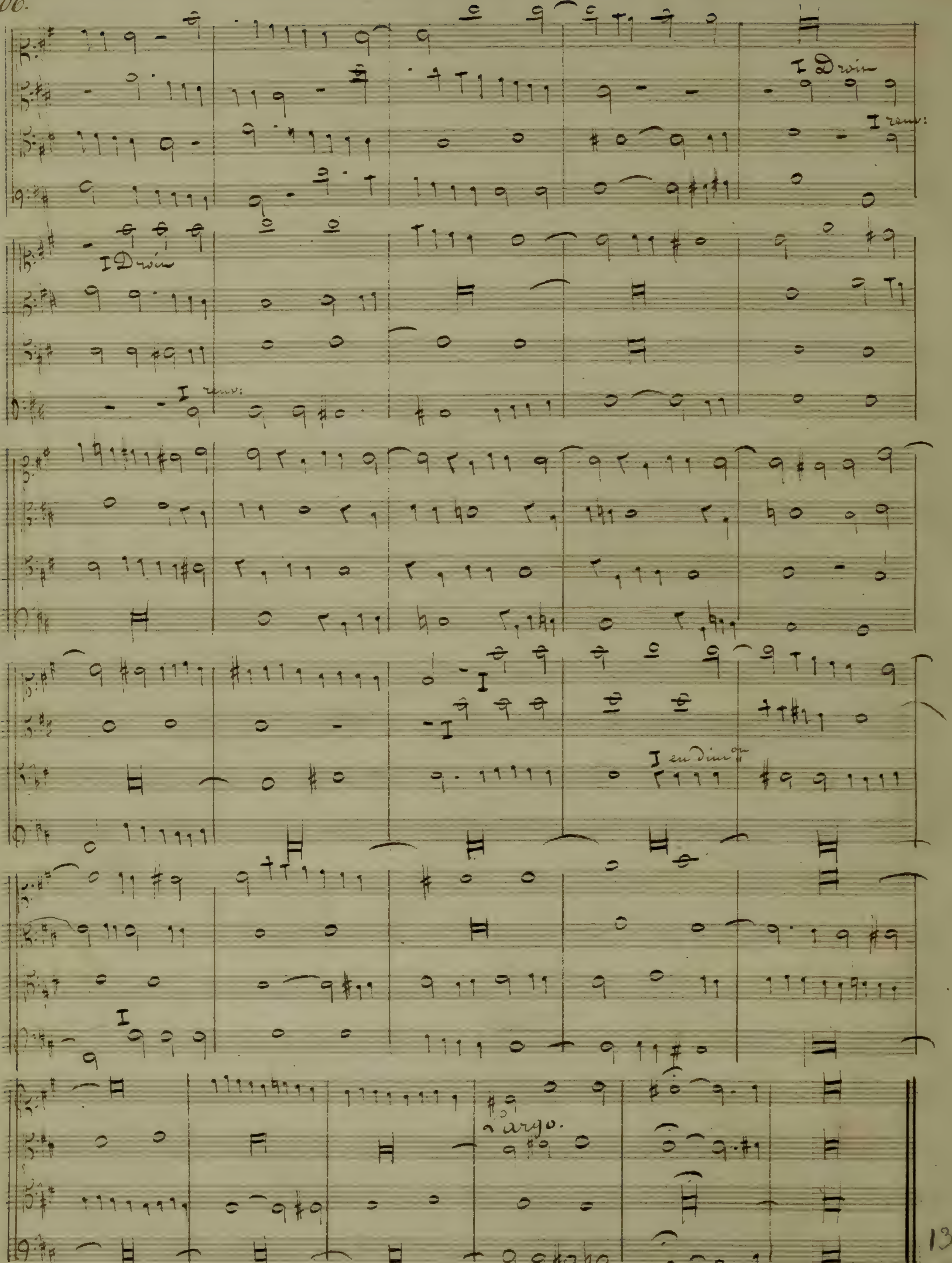
Sujet de C. A. Franck

(Andante)




en augment: servant de réponse
I renv:
I renv:
I rep du suj: en mi


I Suj: en mineur:
Canon double inverse contraire
rall
Stretto.
I



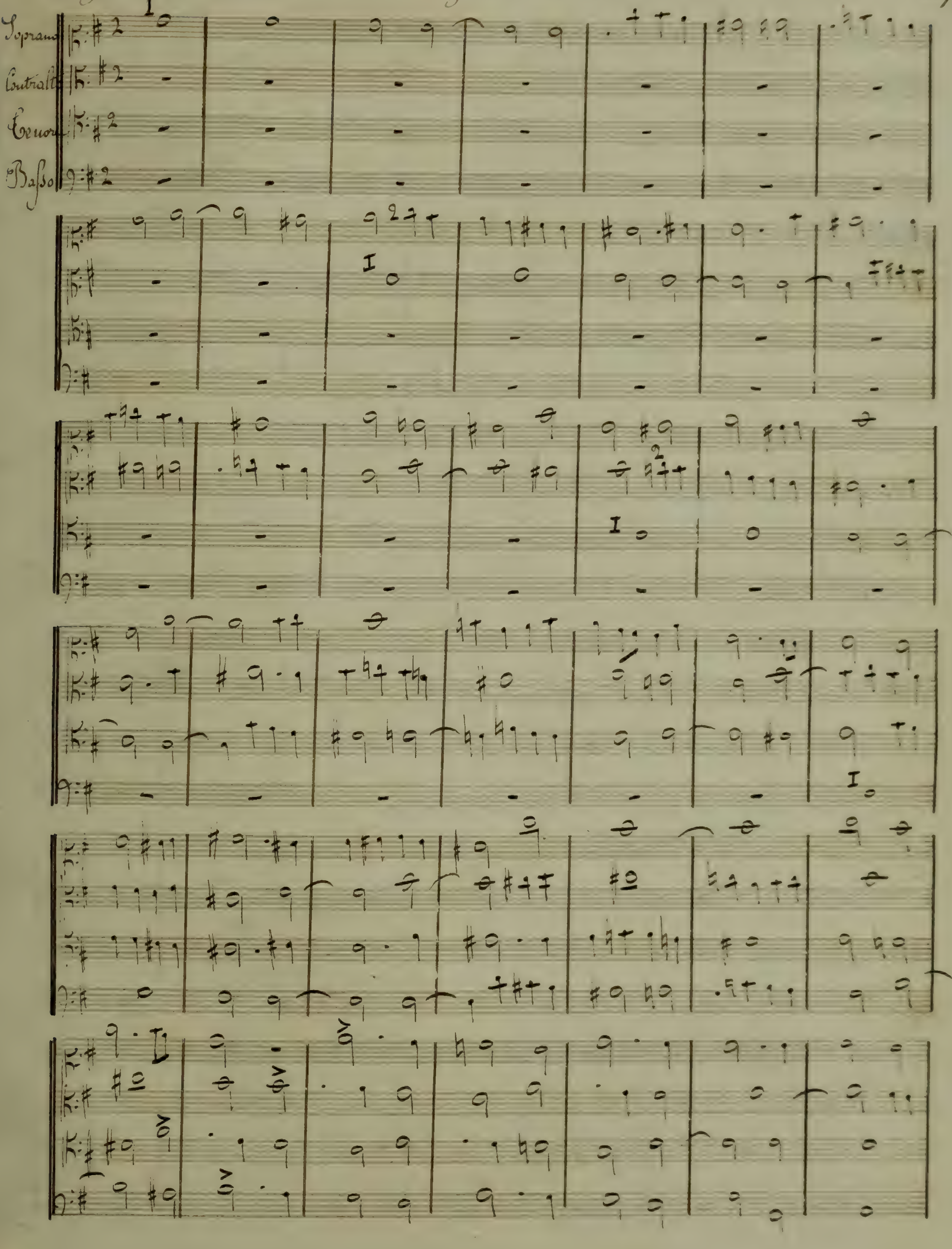
César-Auguste Franck

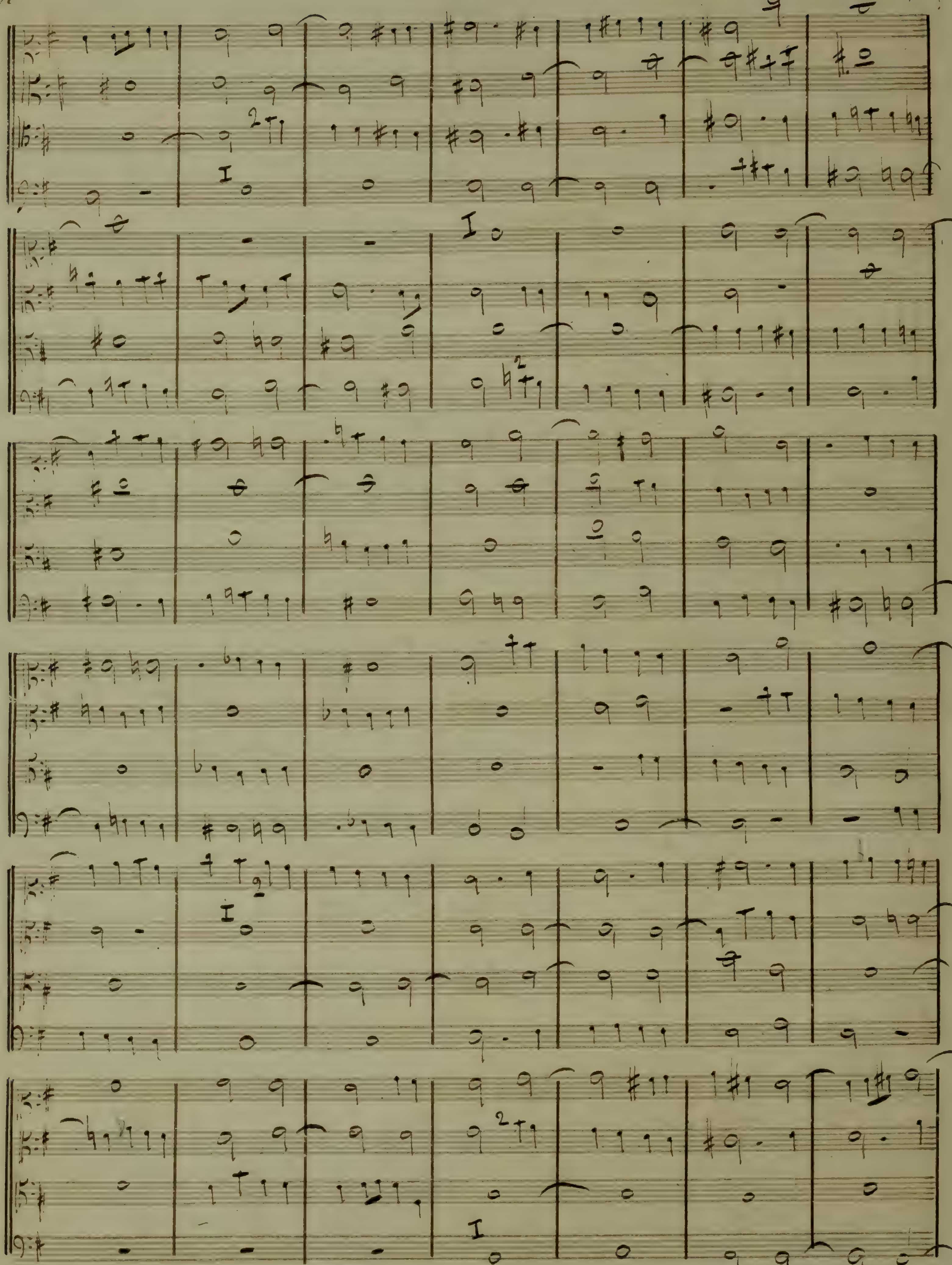
Fine

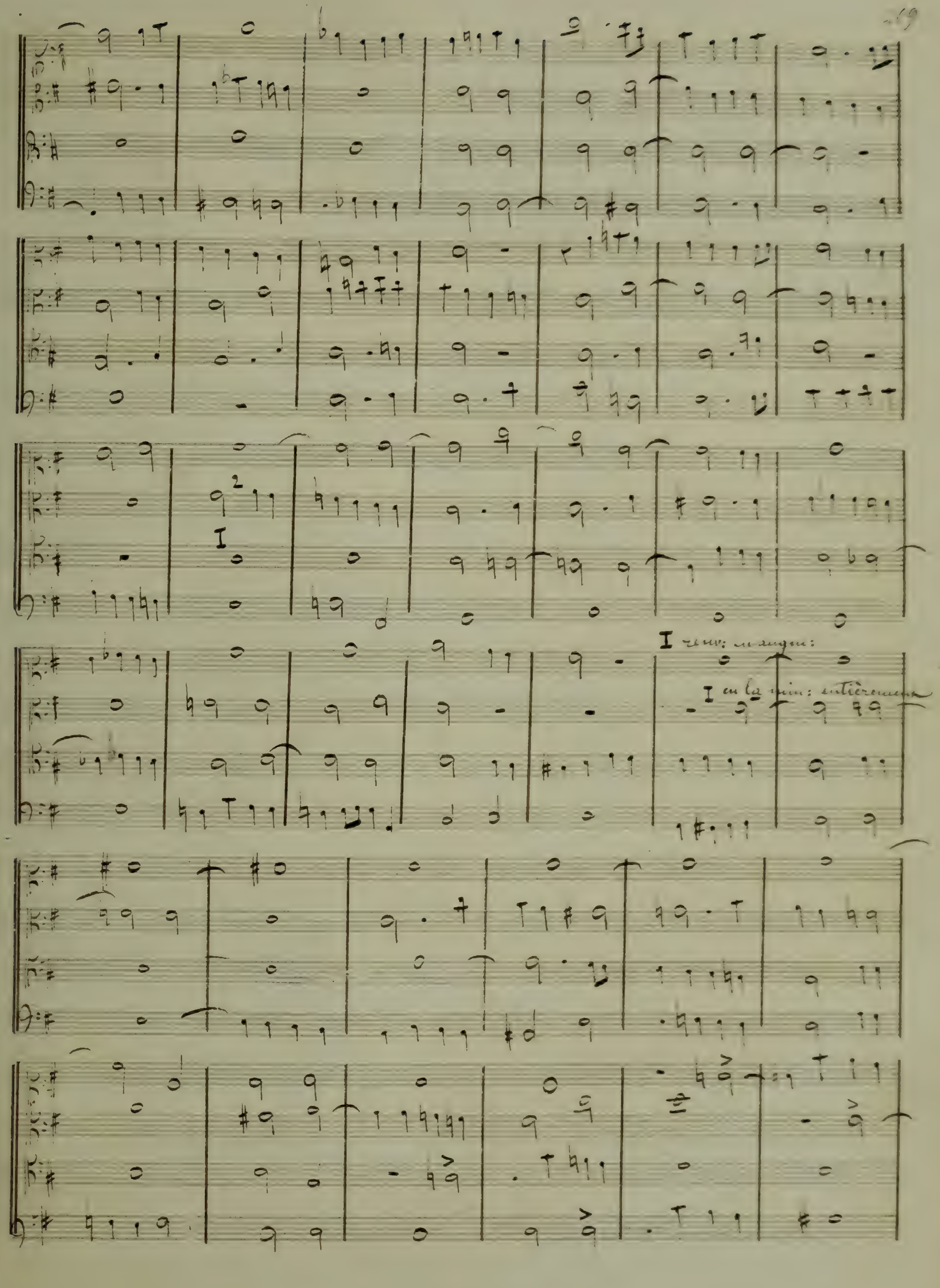
Fugue vocale à 4 Parties.

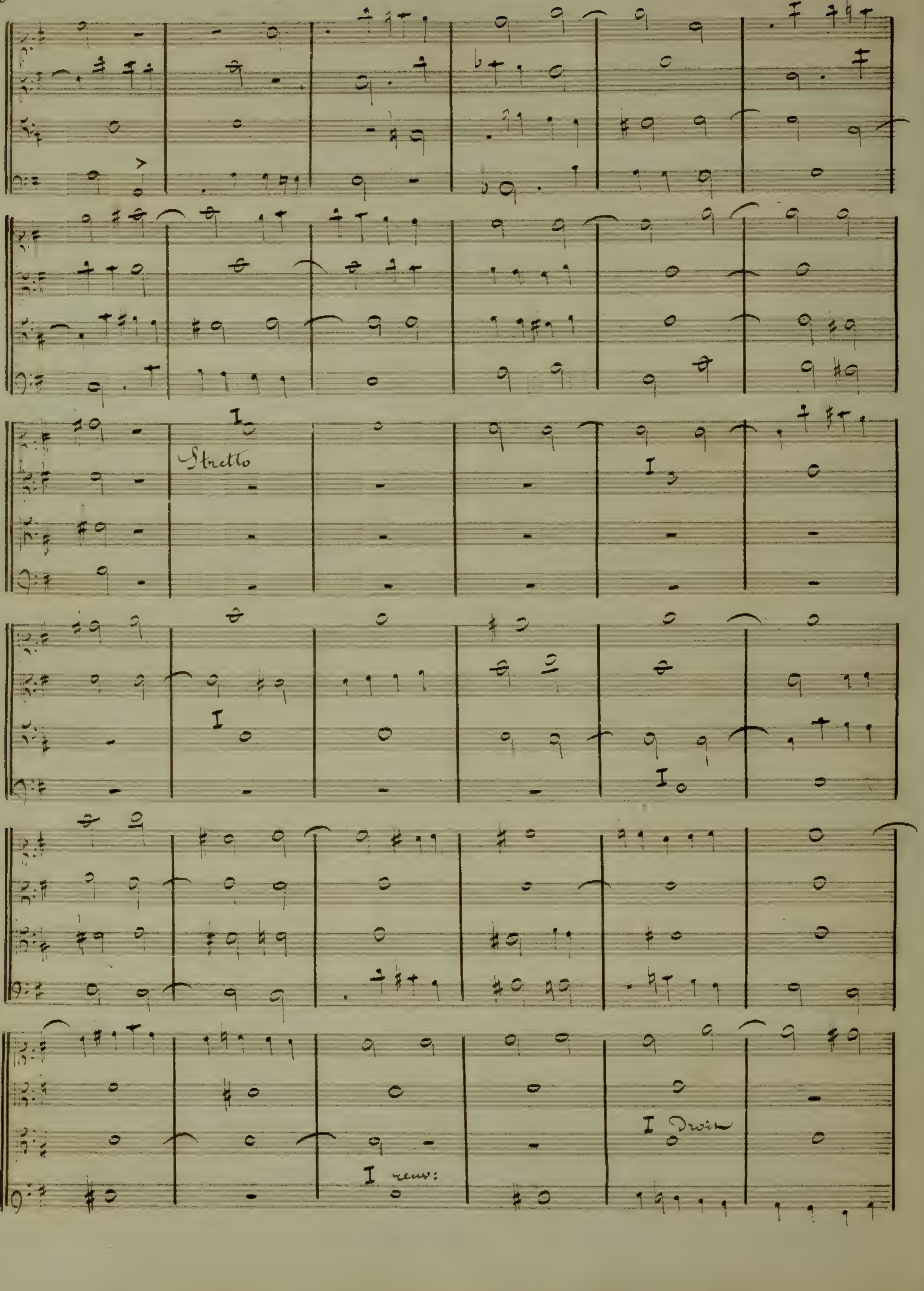
Sujet de Leo.

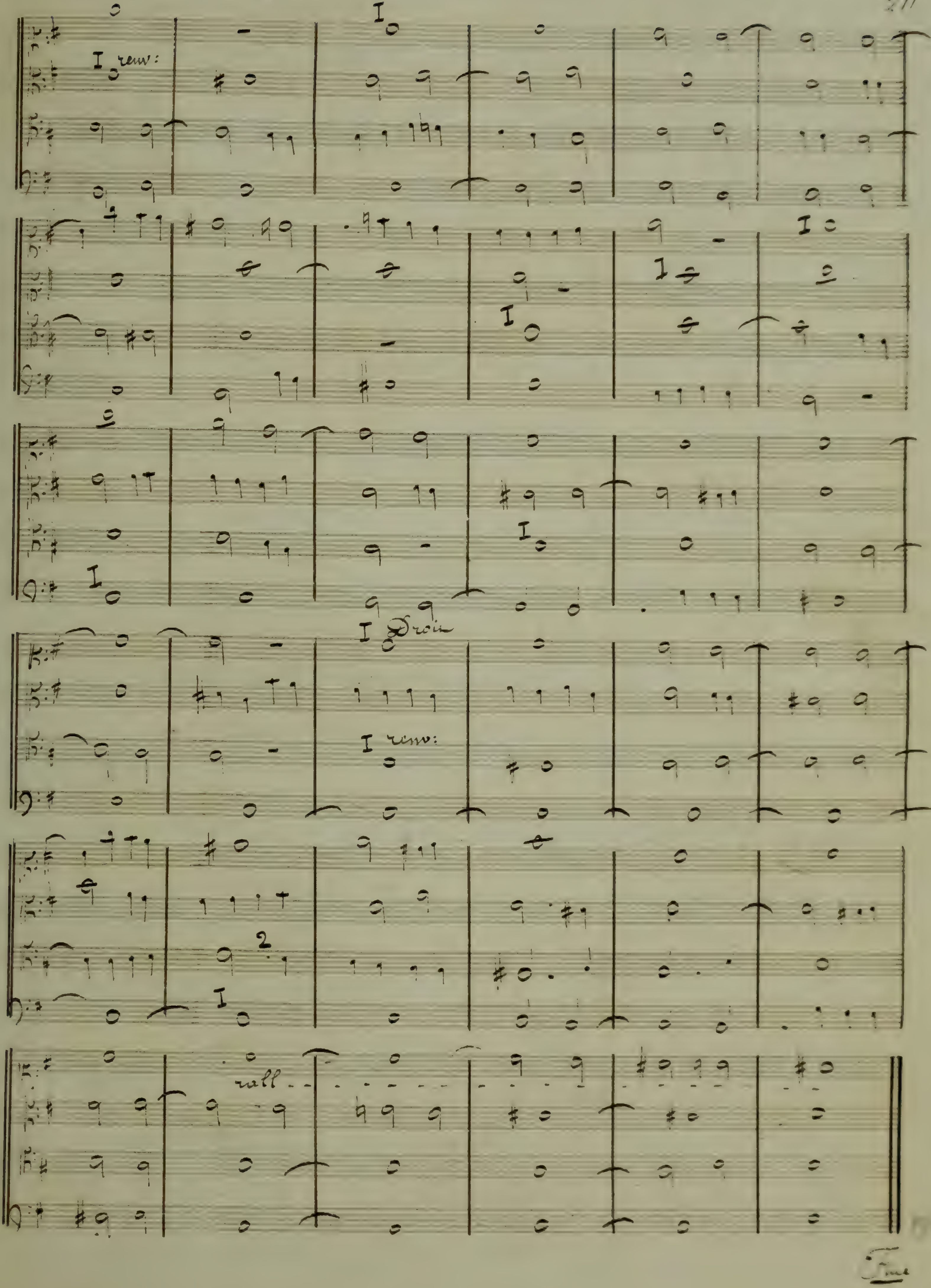
Allegro.






2
I
I
I en la min: entièrement

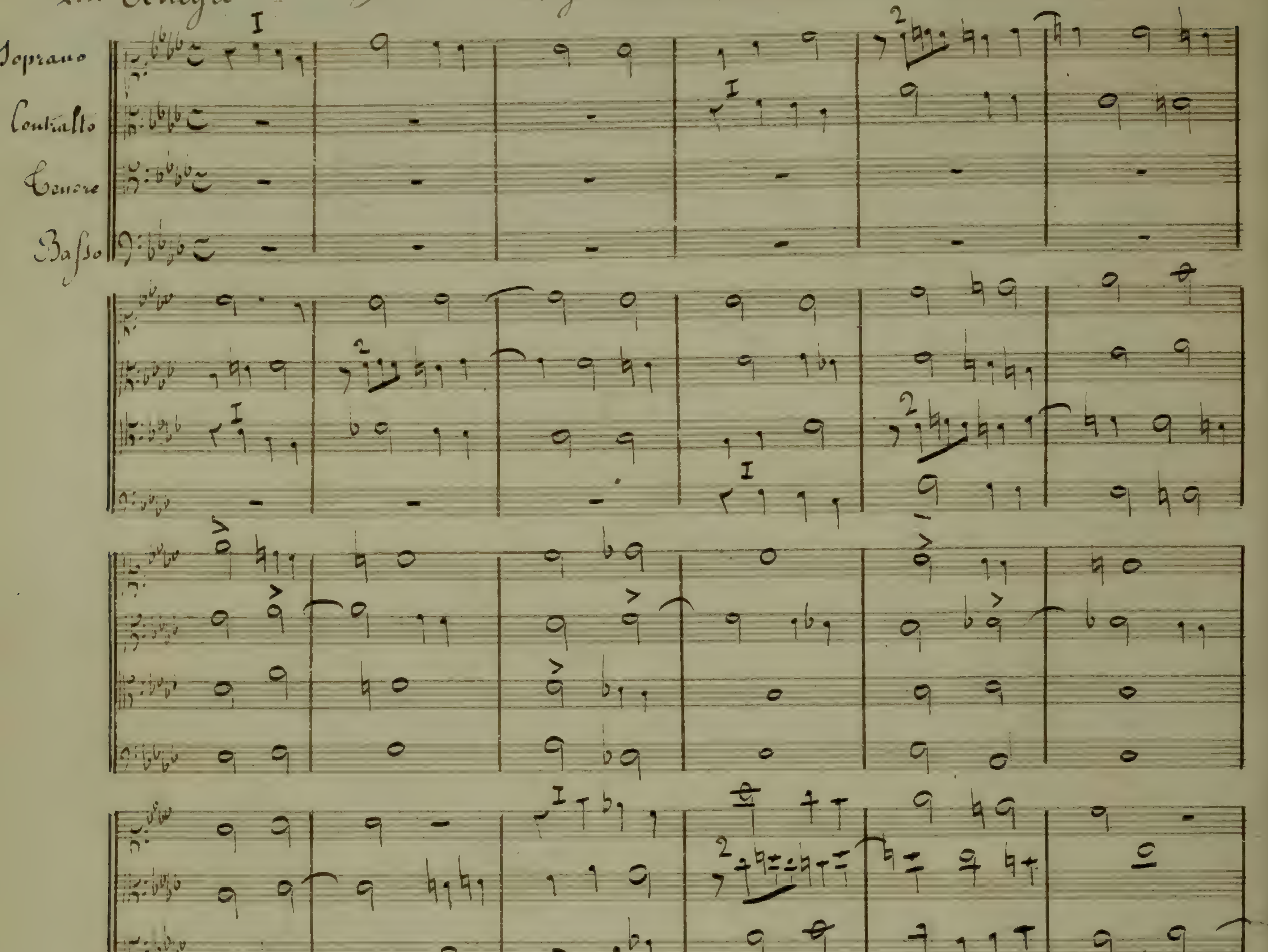

Stretto
I renv:
I Droit

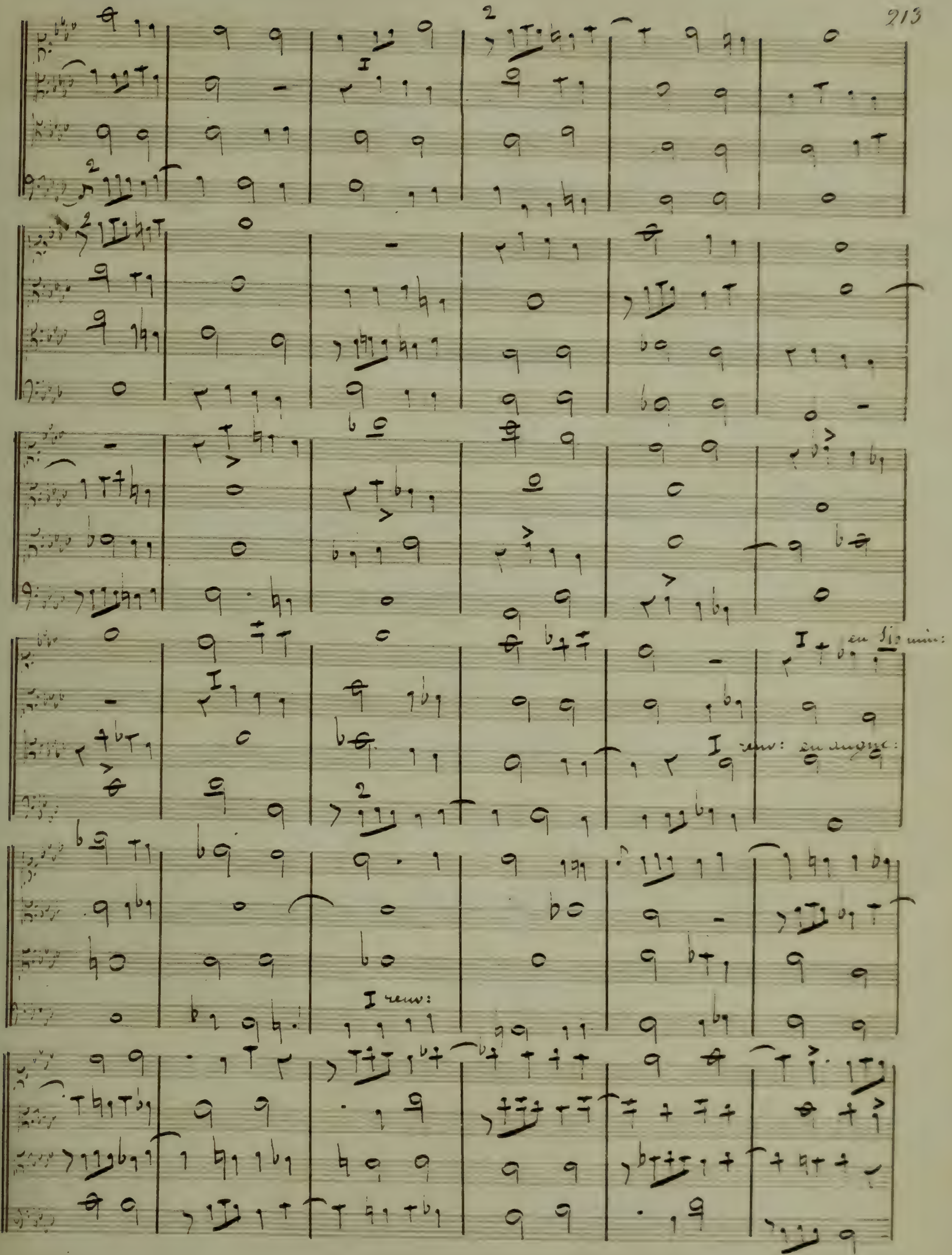

I renv:
I Droit
I renv:
rall
Fine

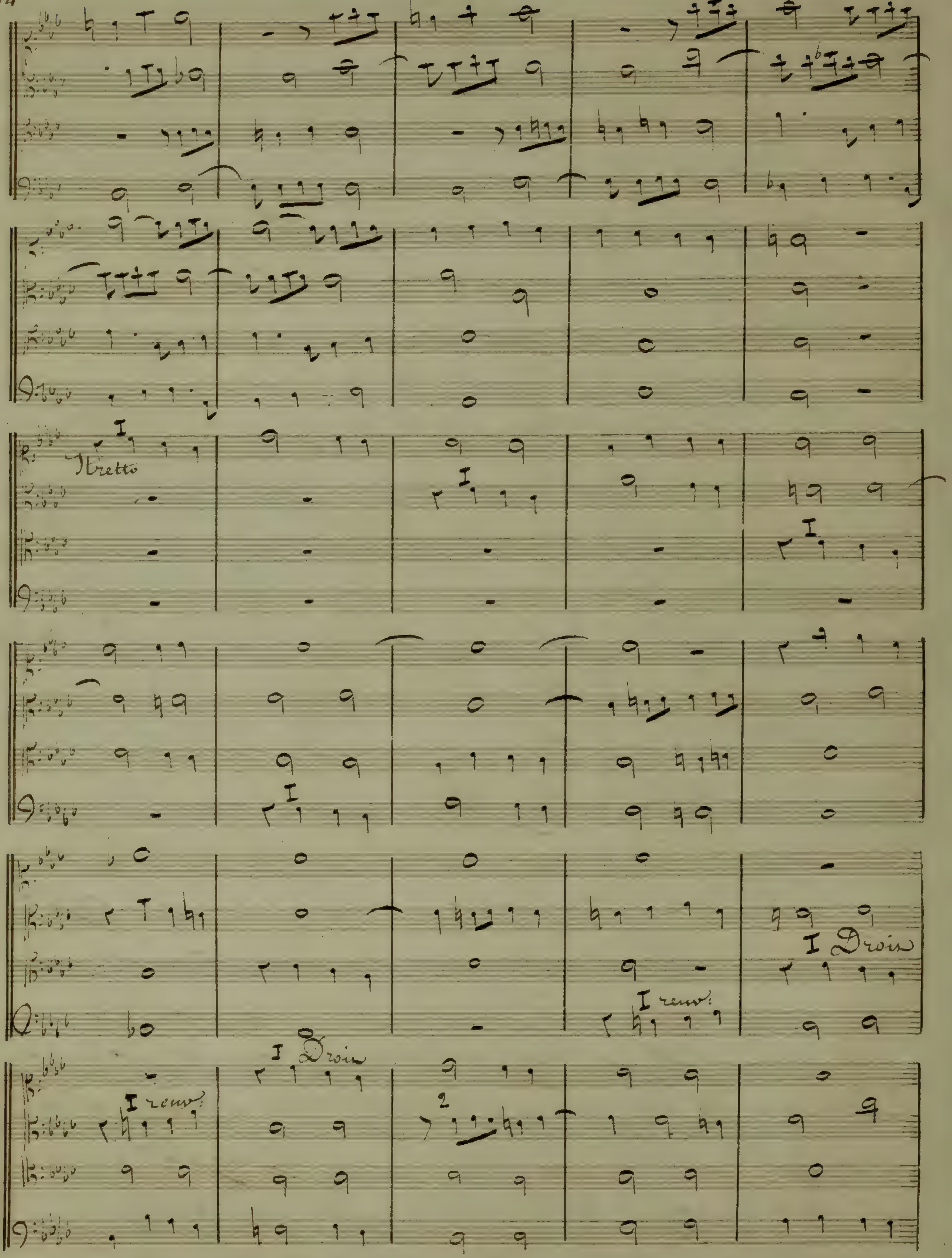
Fugue vocale à 4 parties.

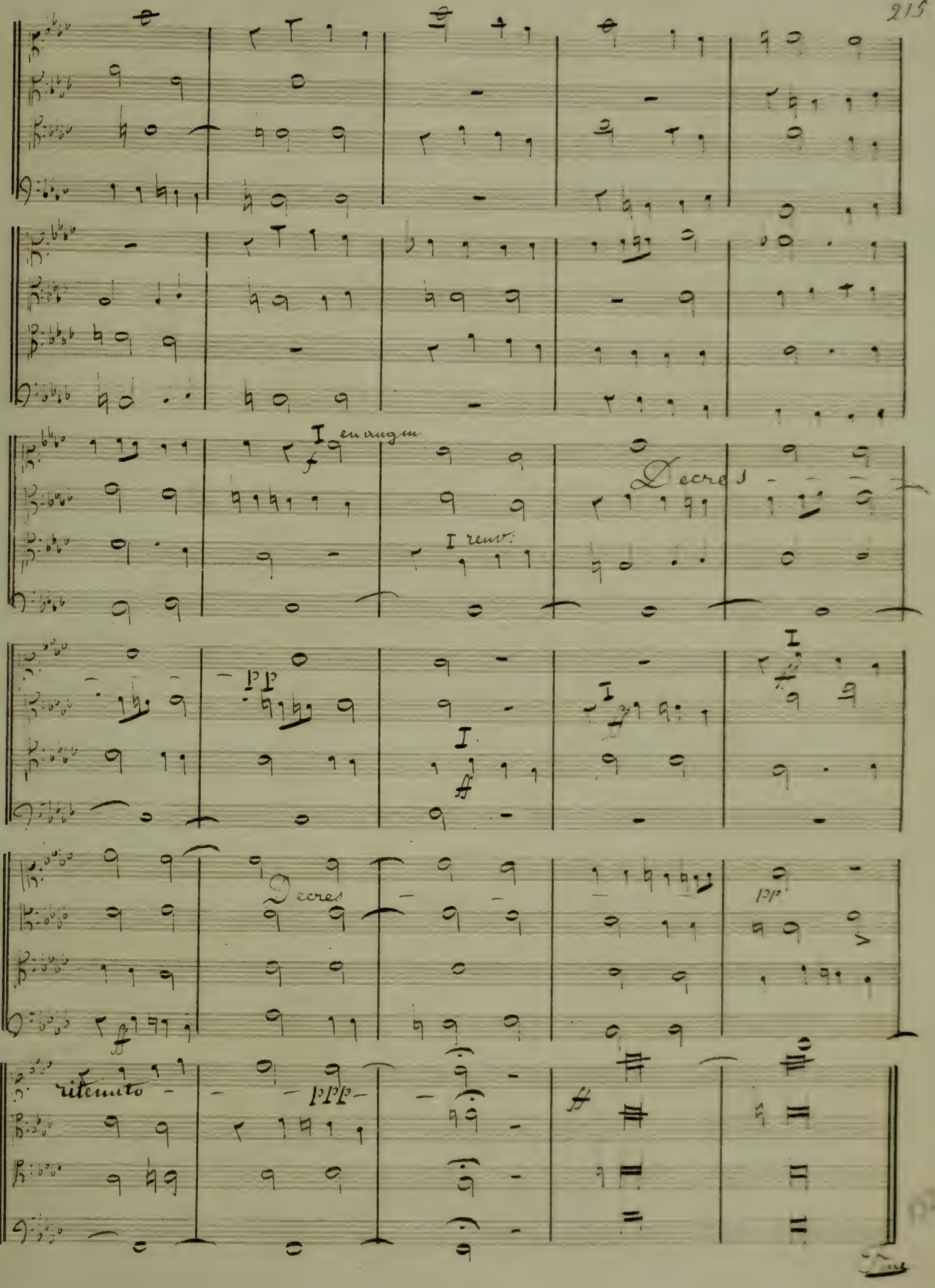
Sujet de Mr. Cadolini.

212 Allegro



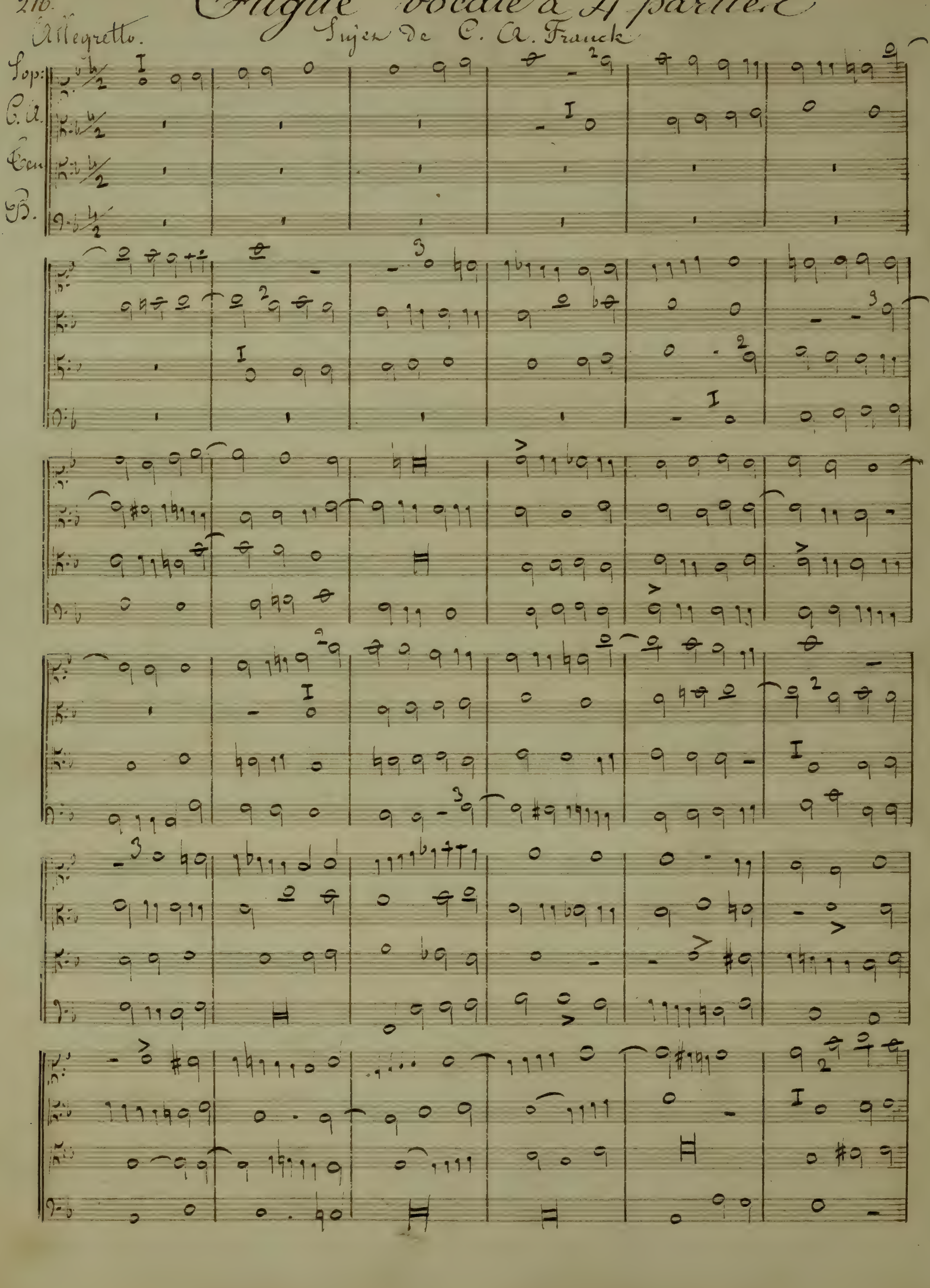

I en Si♭ min:
I renv: en augm:
I renv:

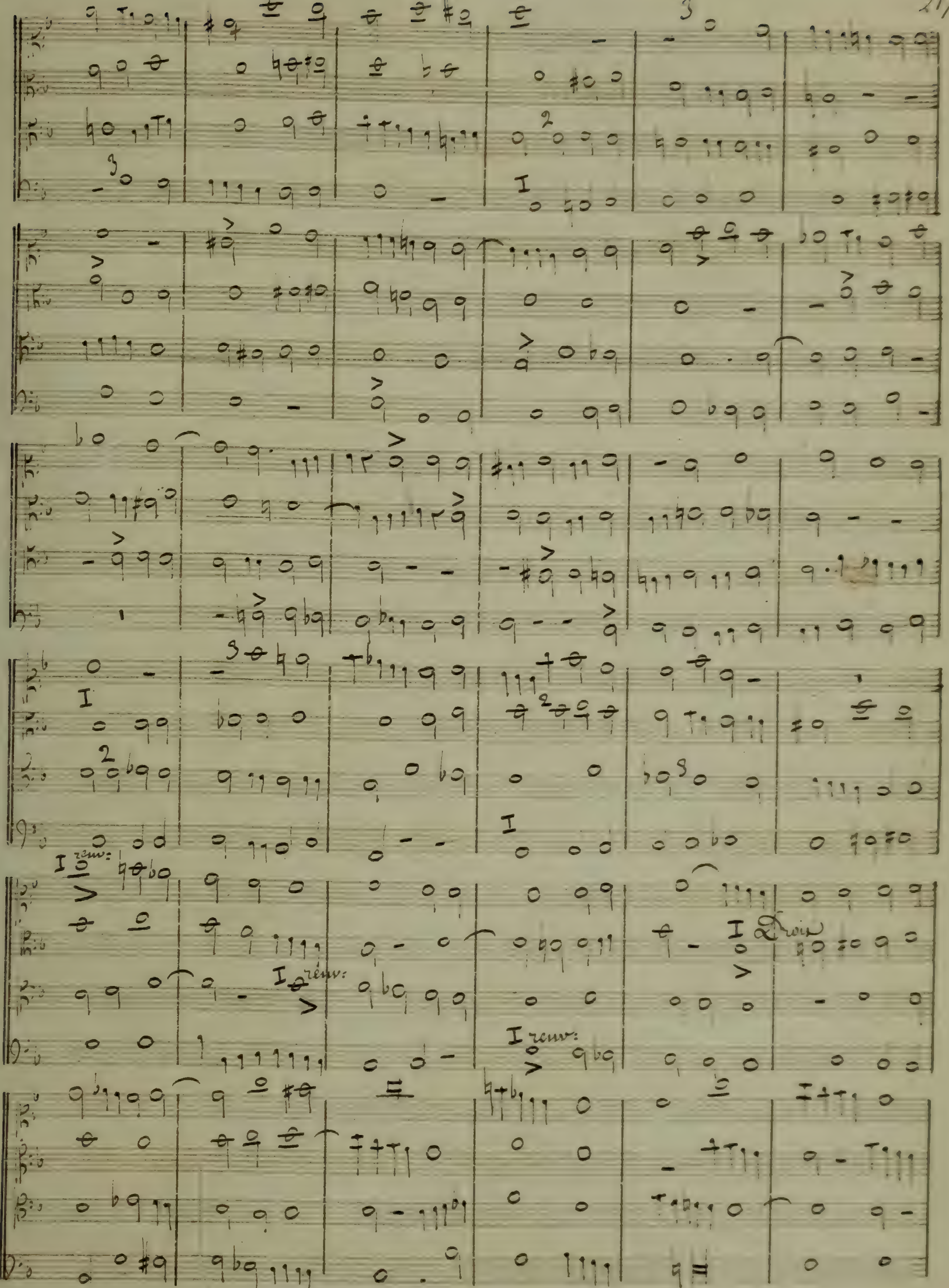

I
Stretto
I
I
I
I
I renv:
I Droit
I Droit
I renv:
2

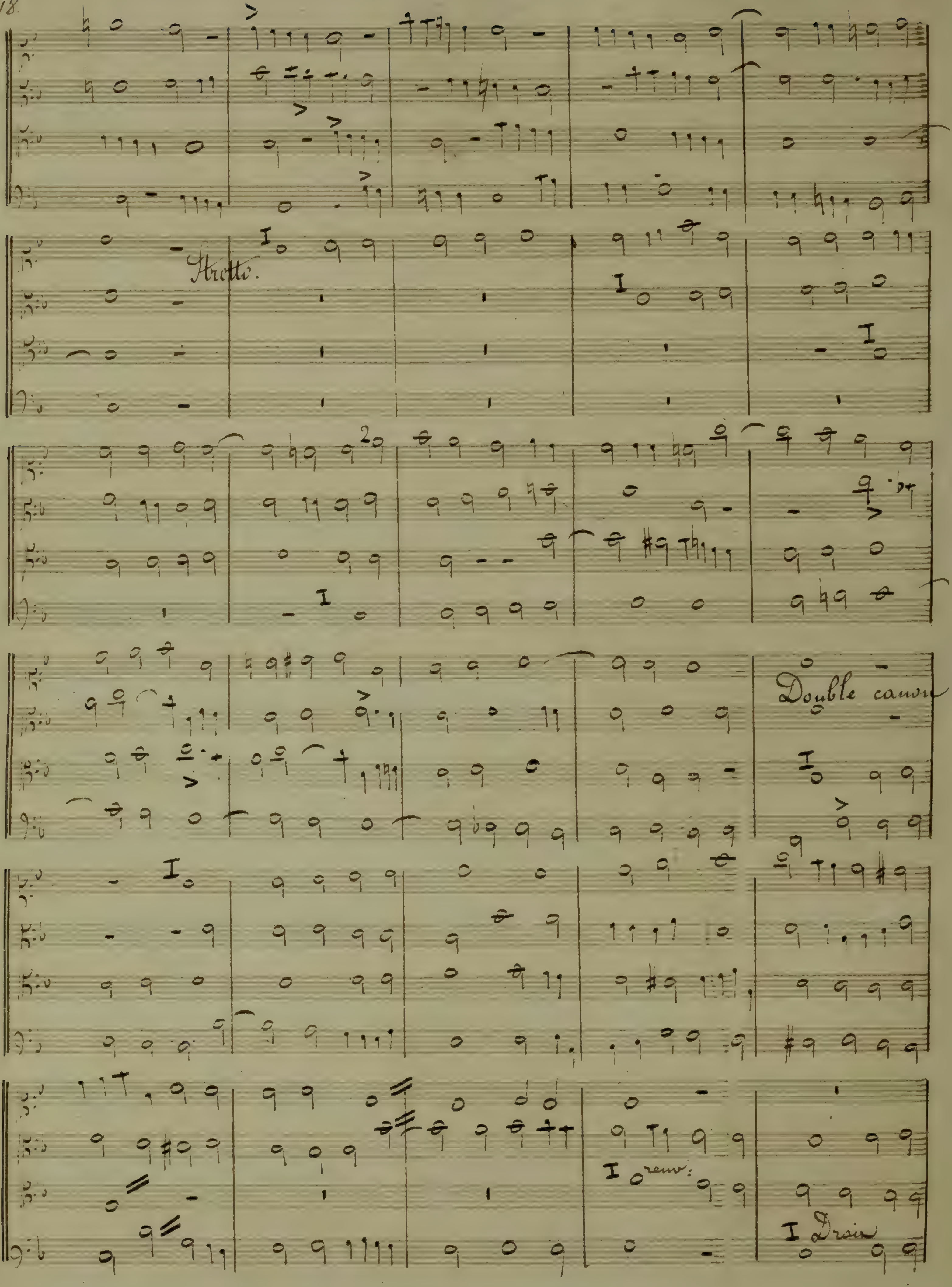

I en augm
Decres
I renv:
pp
I
I
I
Decres
pp
ritenuto
ppp
Fin

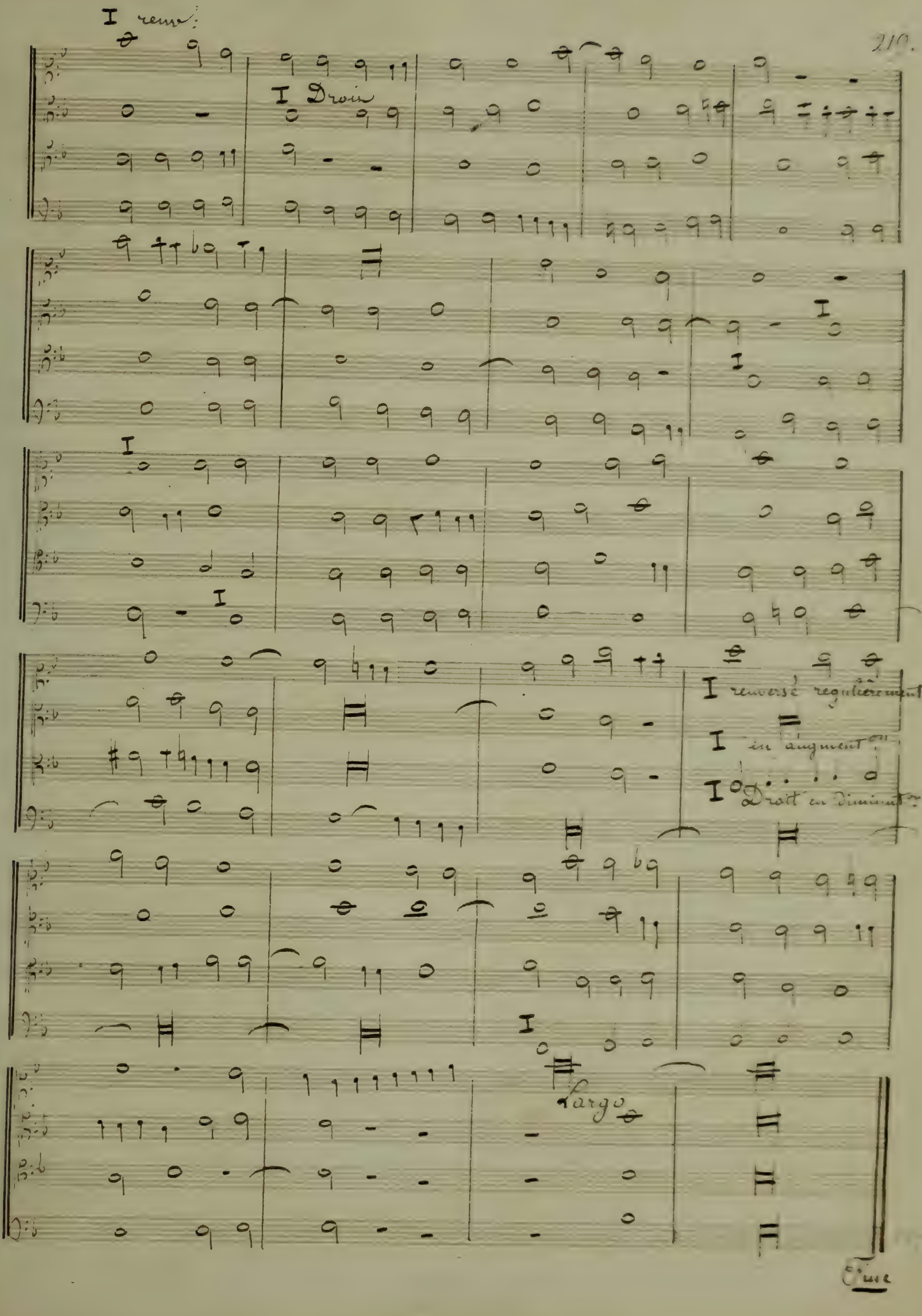
Fugue vocale à 4 parties

Sujet de C. A. Franck




I renv:
I renv:
I renv:

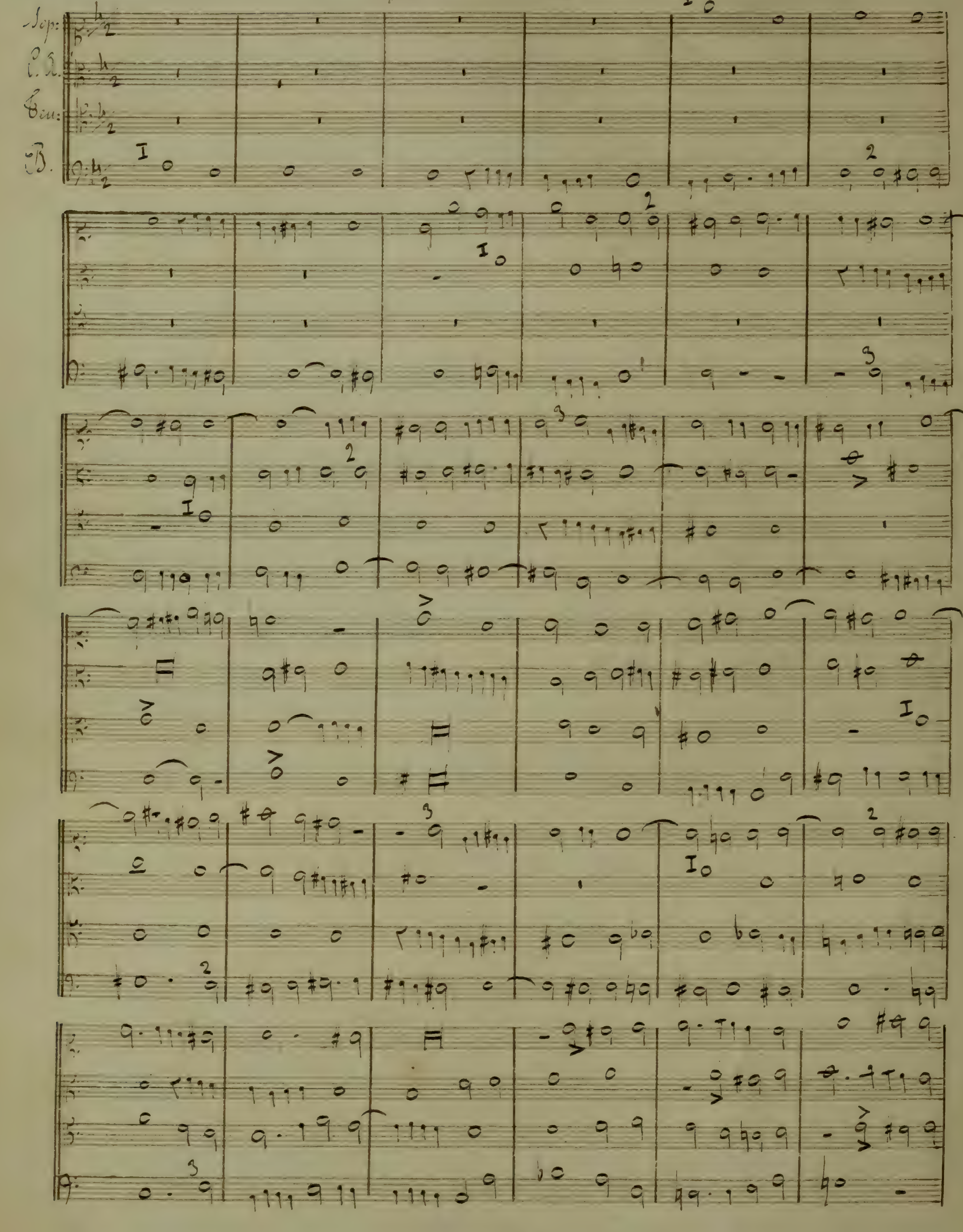

Stretto.
Double canon
I renv:
I Droit

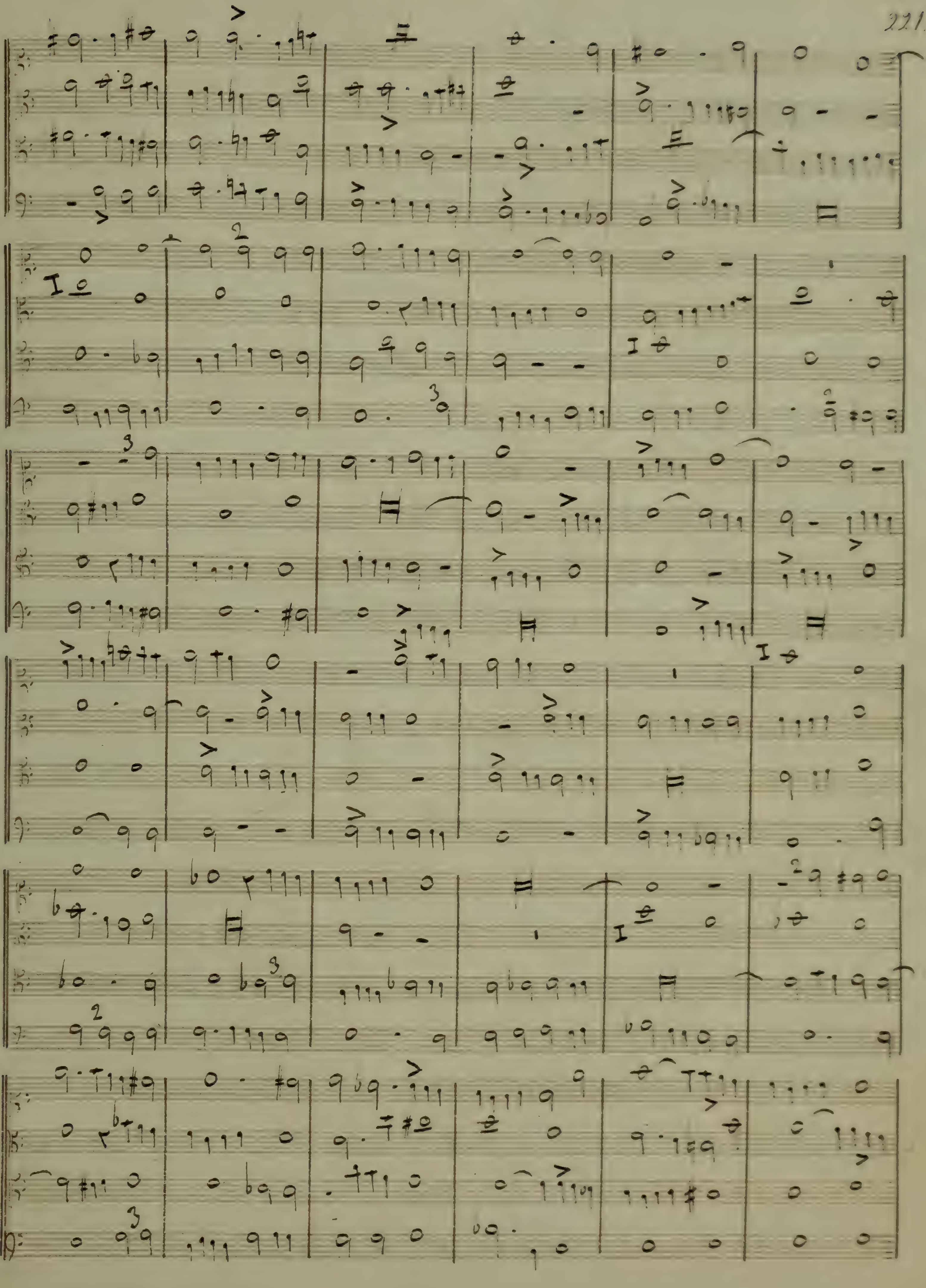

I renv:
I Droit
I renversé régulièrement.
I en augment.on
I Droit en diminut.on
Largo
Fine

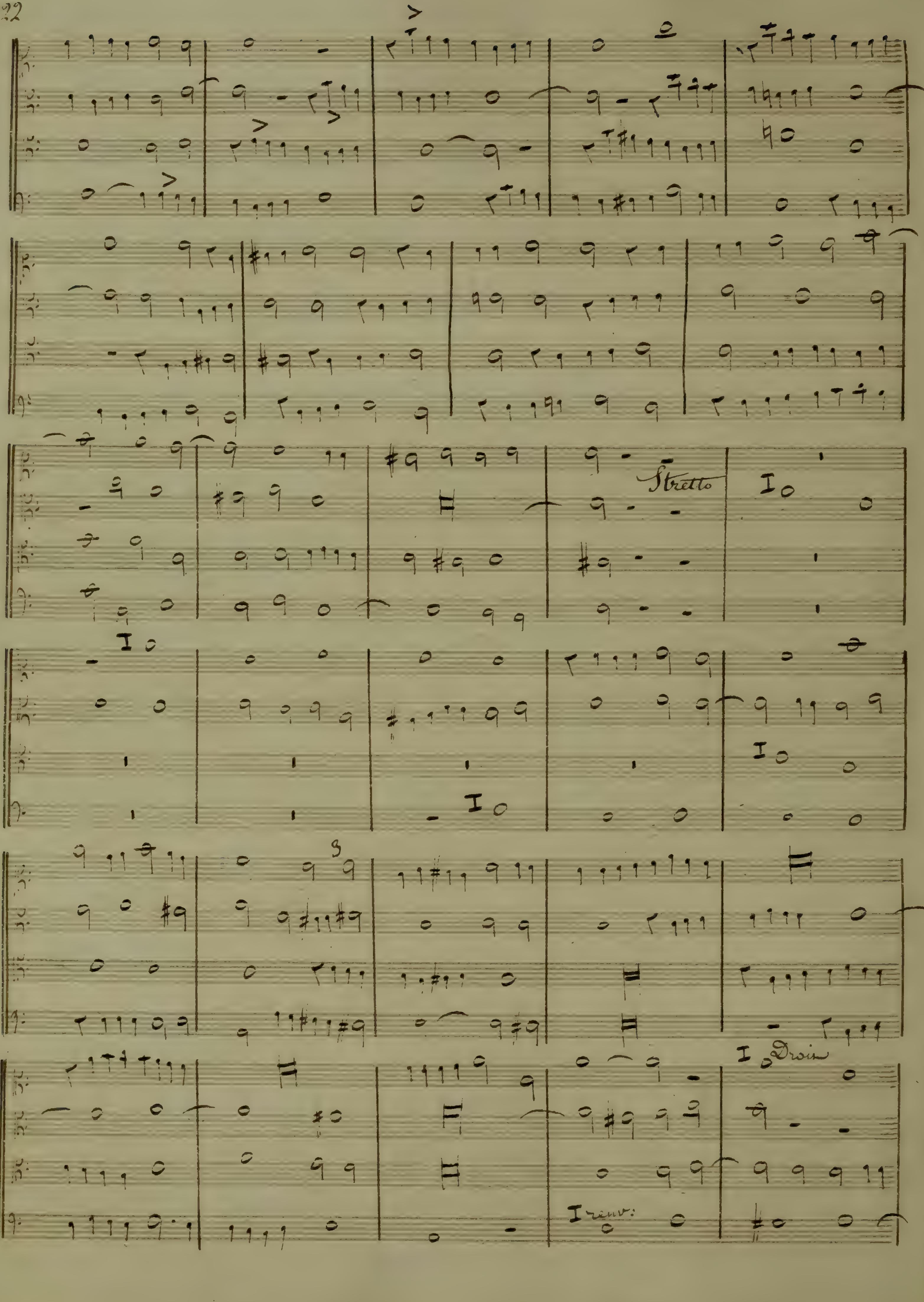
Fugue vocale à 4 parties

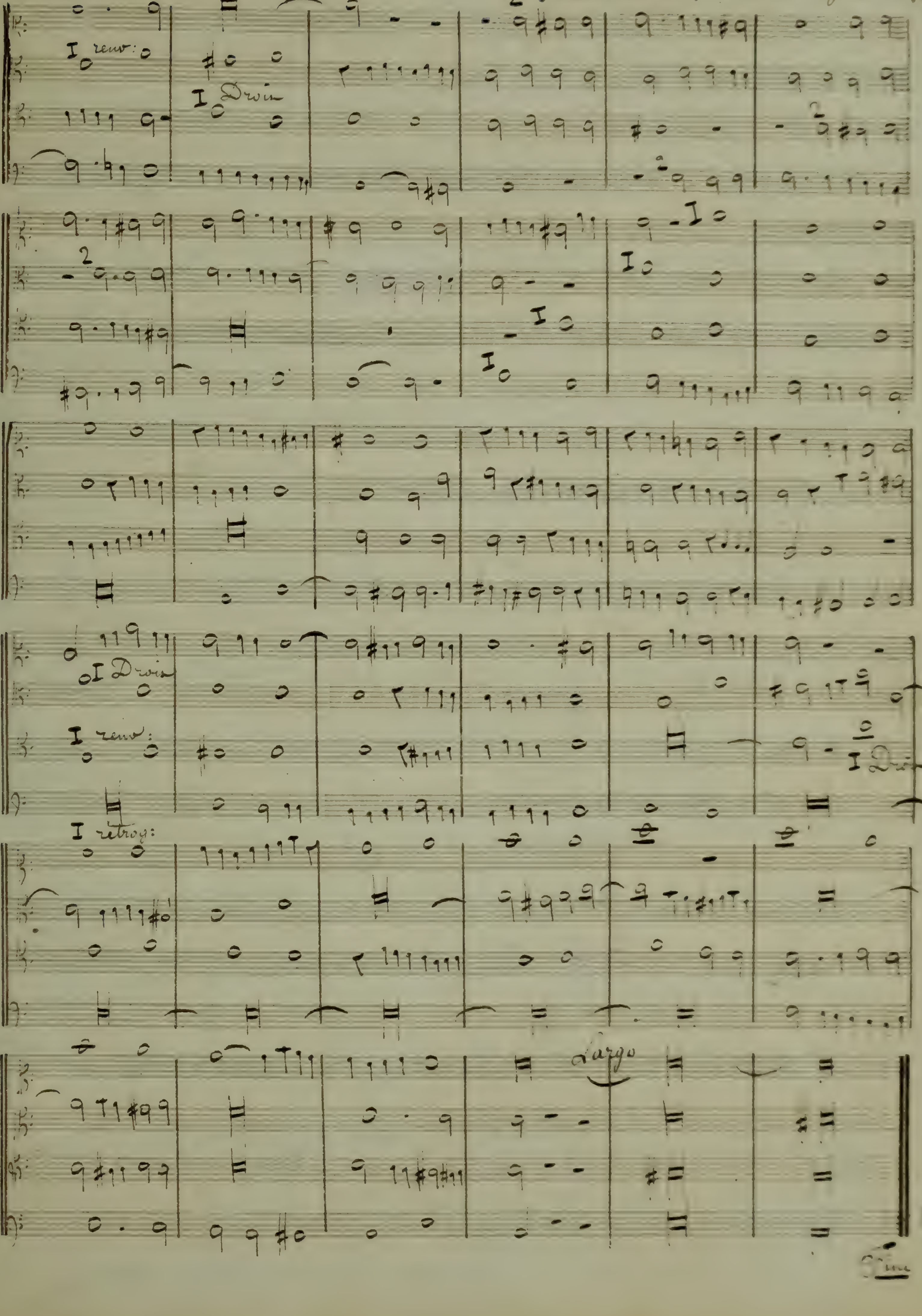
Sujet de C. A. Franck

Maestoso.



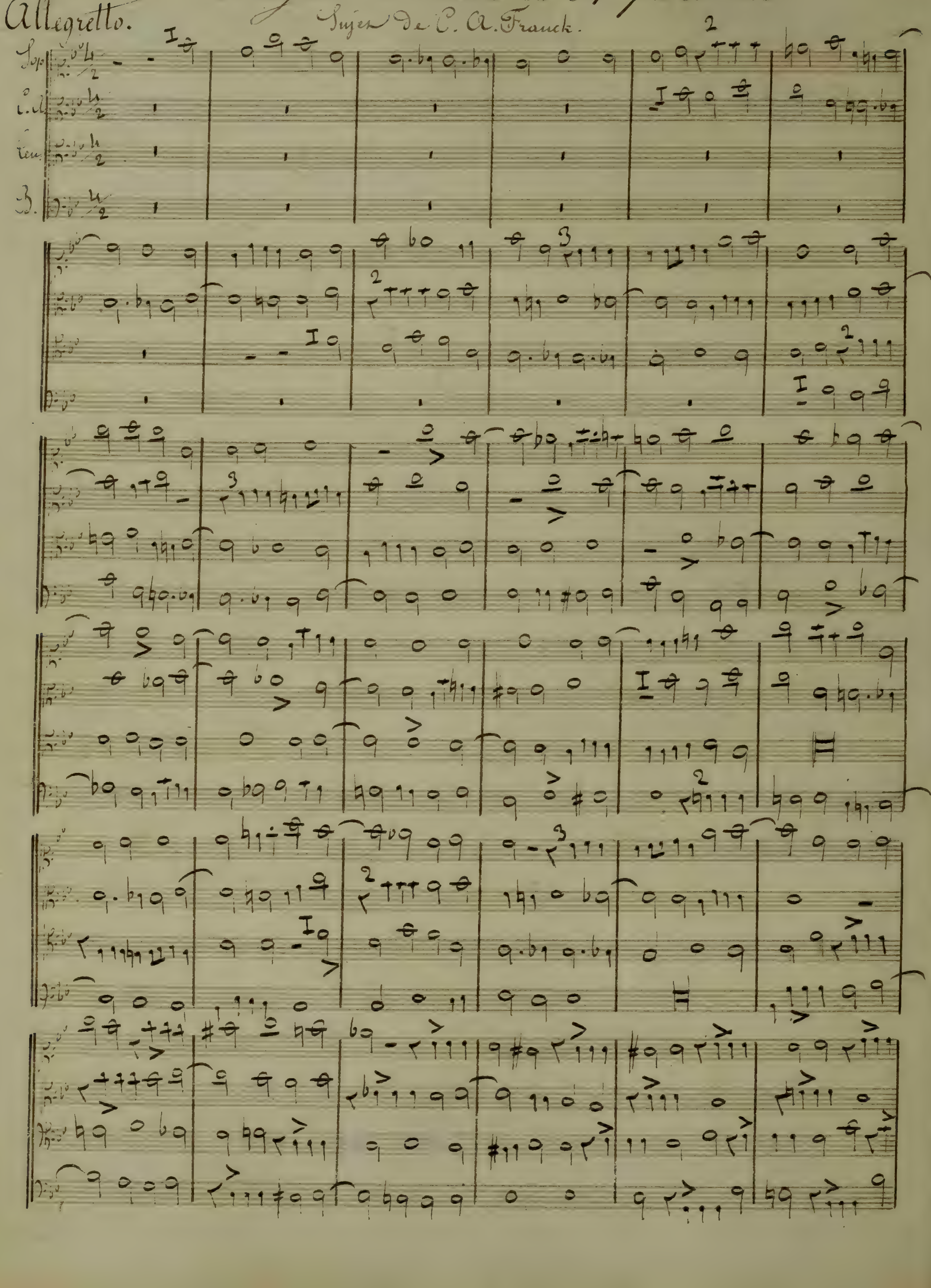


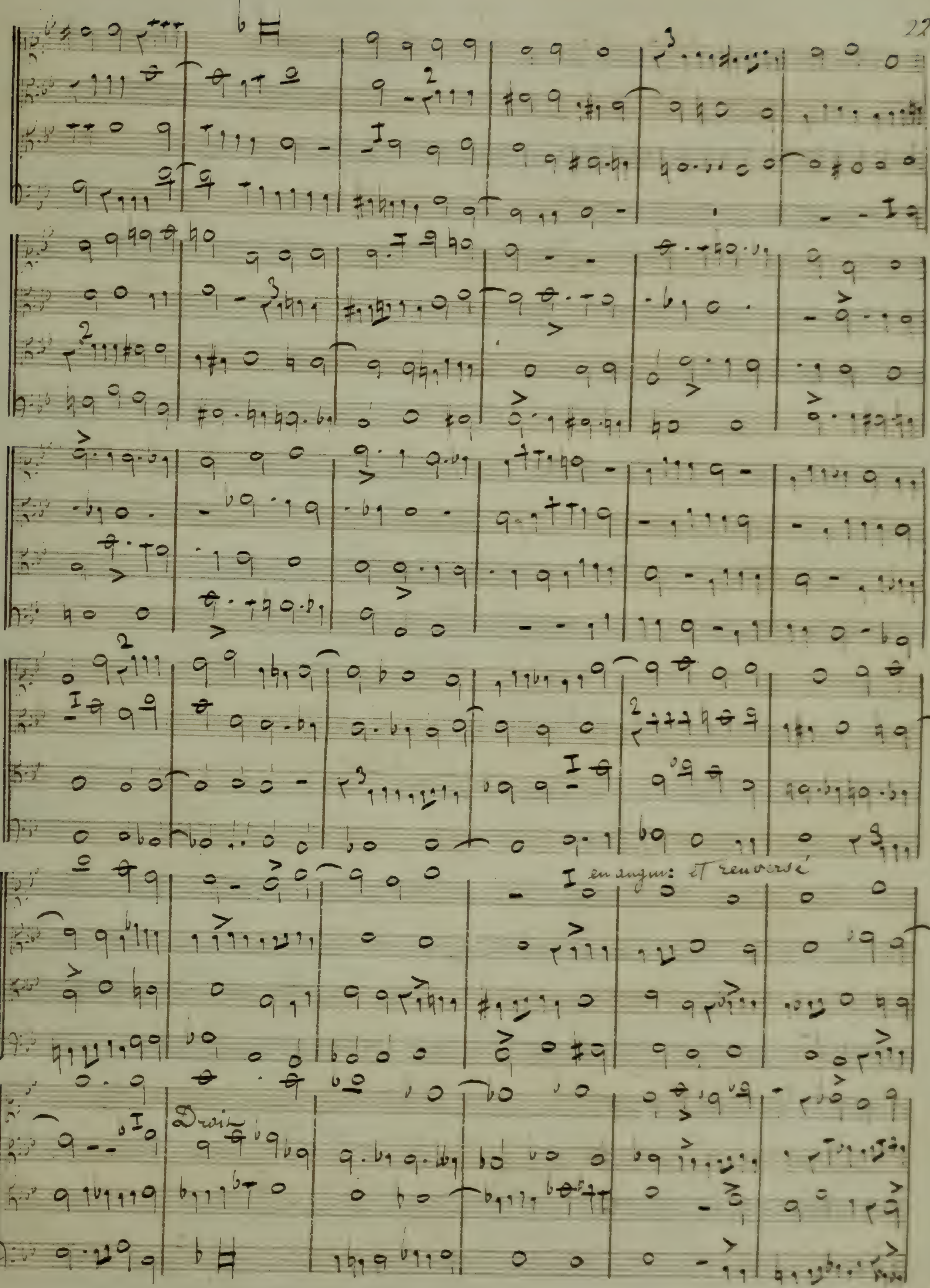

Stretto
I
I
I
I renv:
I Droit


I renv:
I Droit
I Droit
I Droit
I renv:
I Droit
I retrog:
Largo
Fine

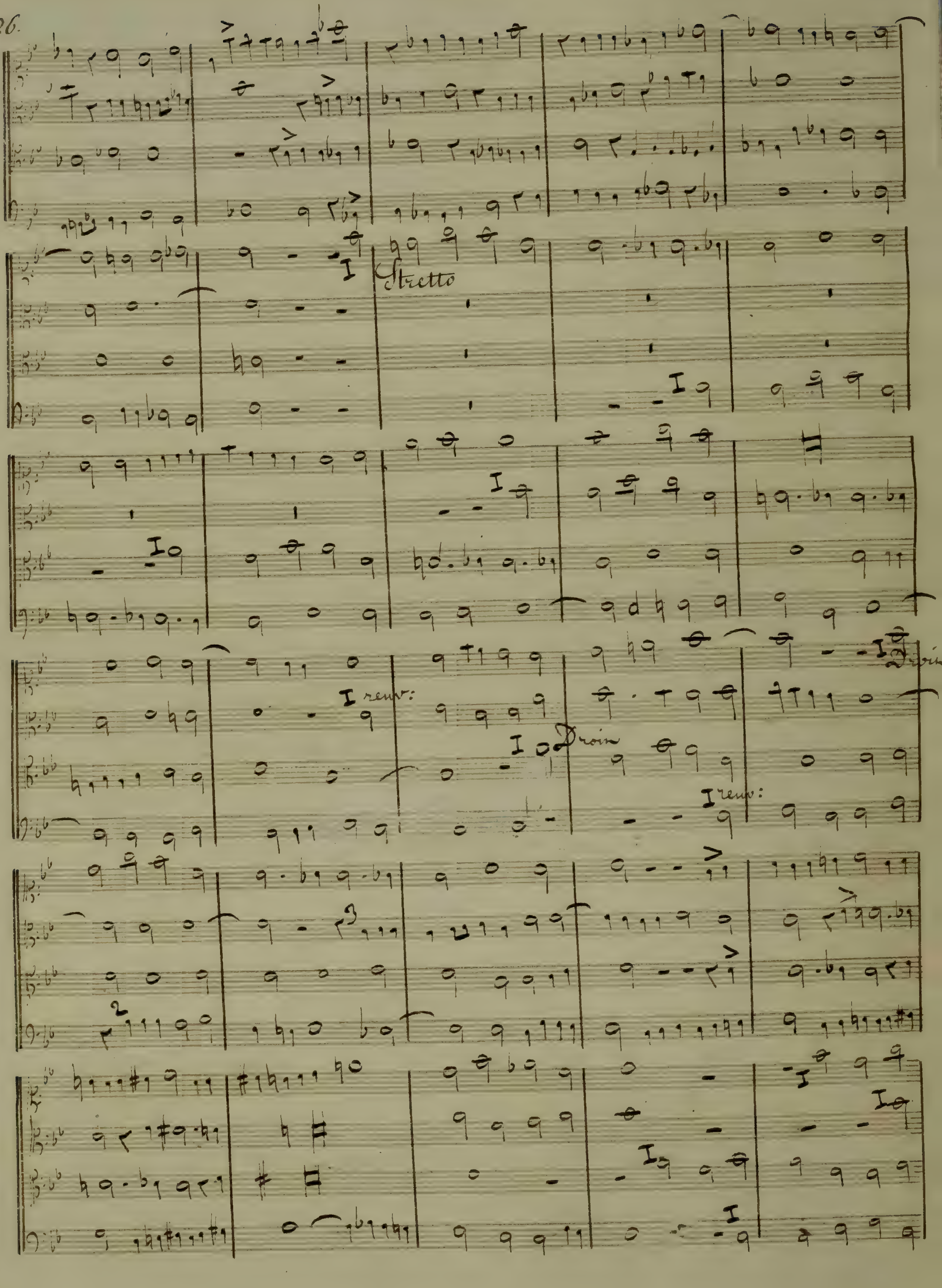
Fugue vocale à 4 parties.

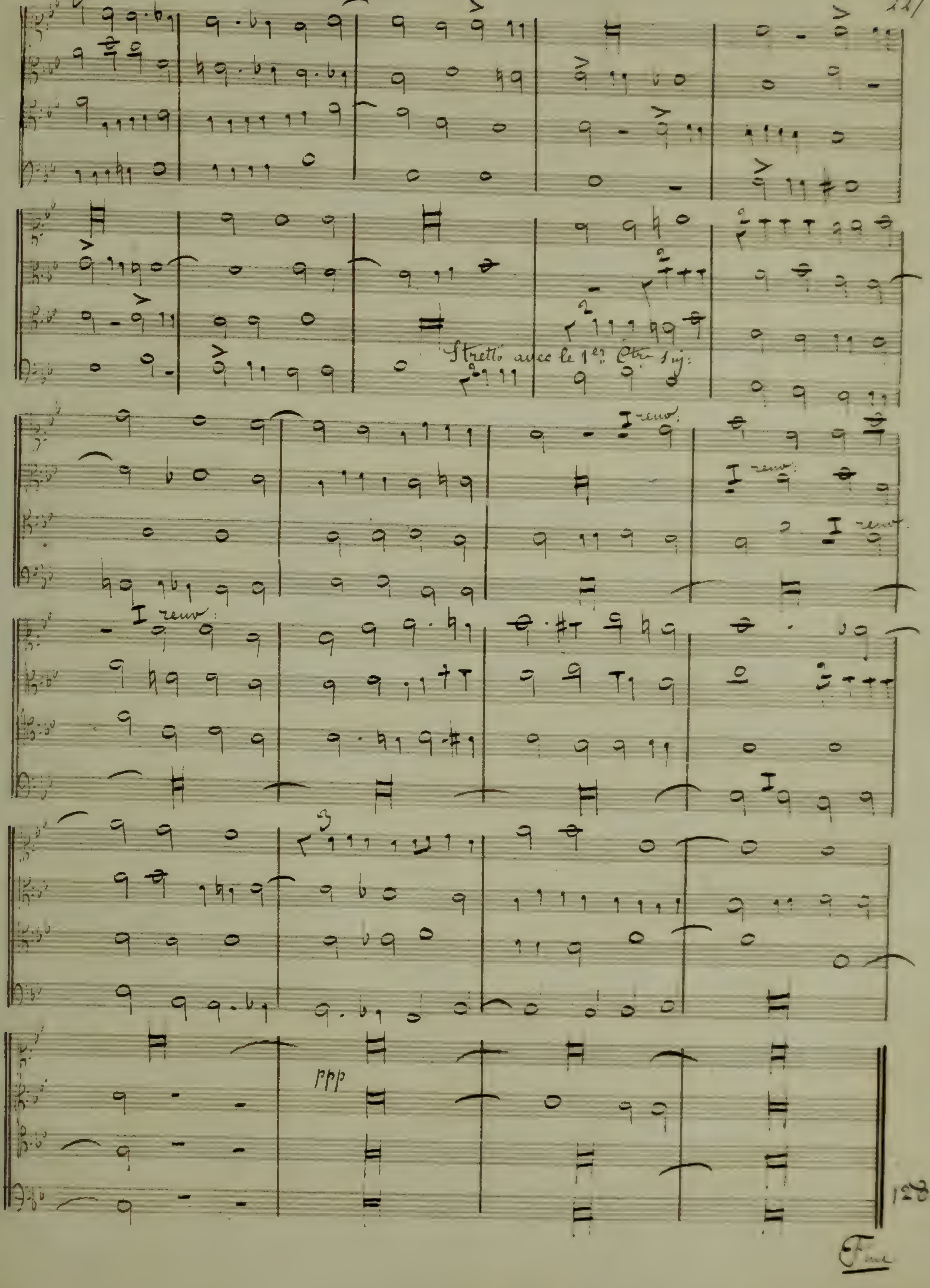
Sujet de C. A. Franck.





I en augm: et renversé
Droit

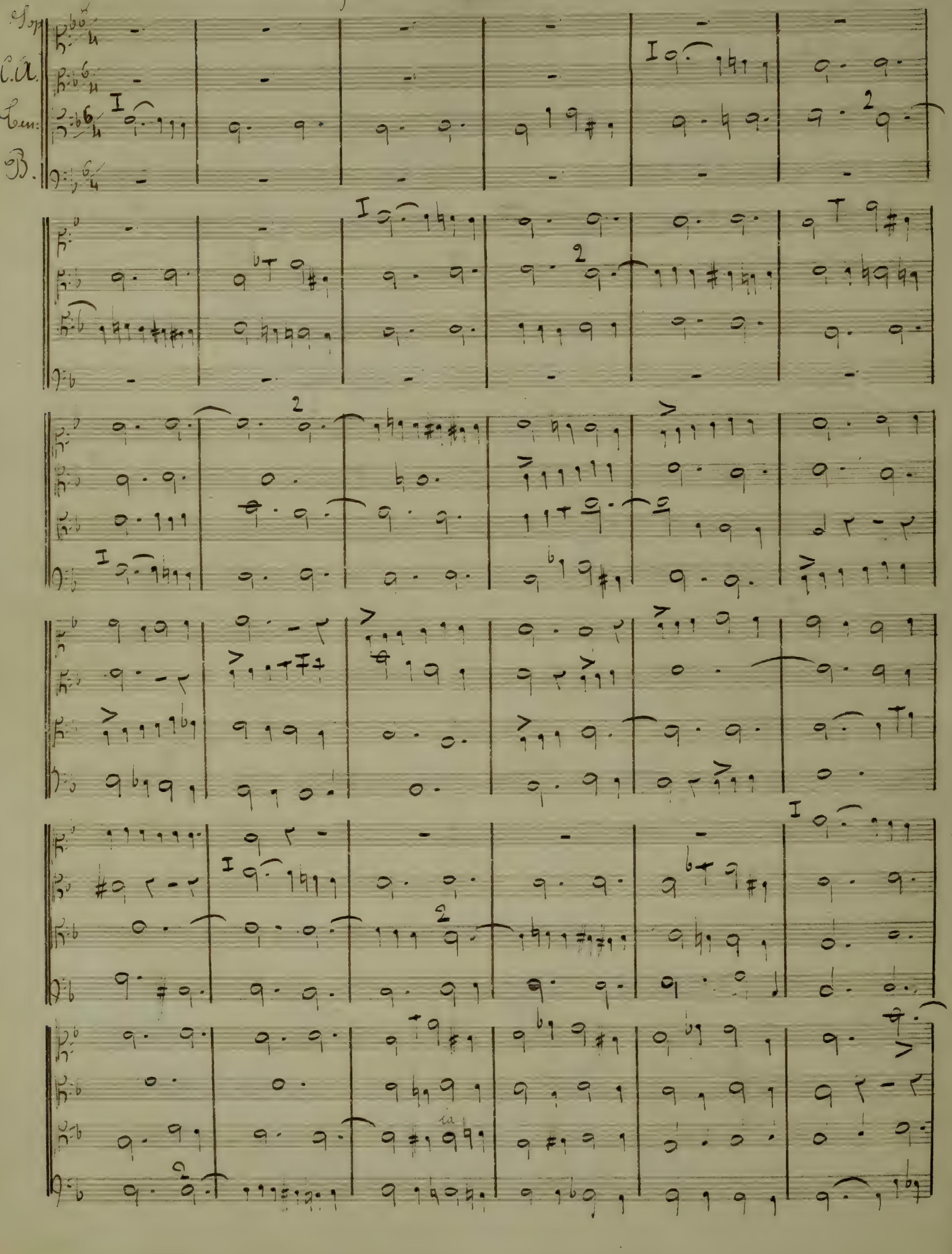

Stretto

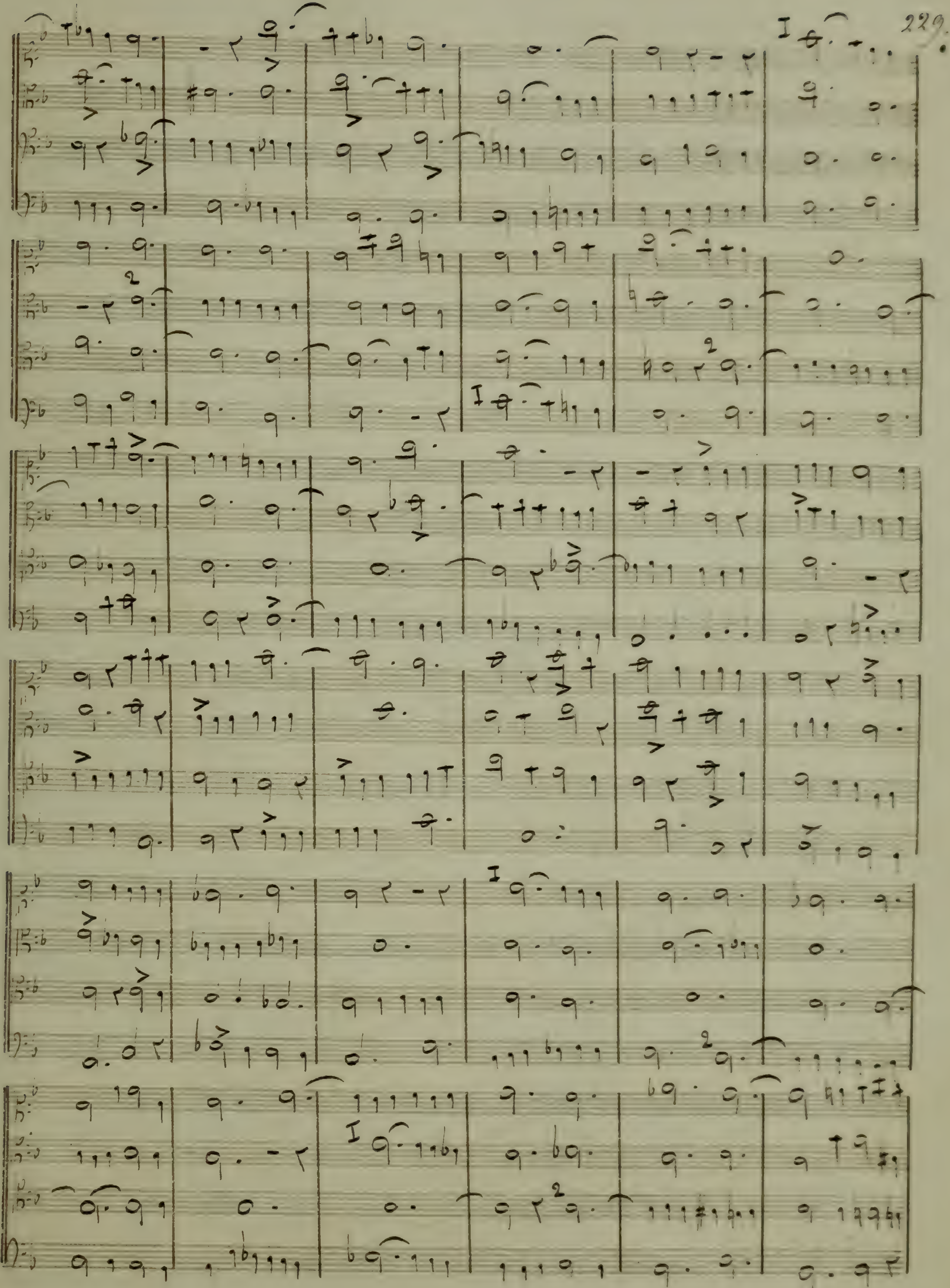

Stretto avec le 1er Ctre Suj:
I renv:
I renv:
I renv:
I renv:
ppp
128.
Fine

Fugue vocale à 4 parties

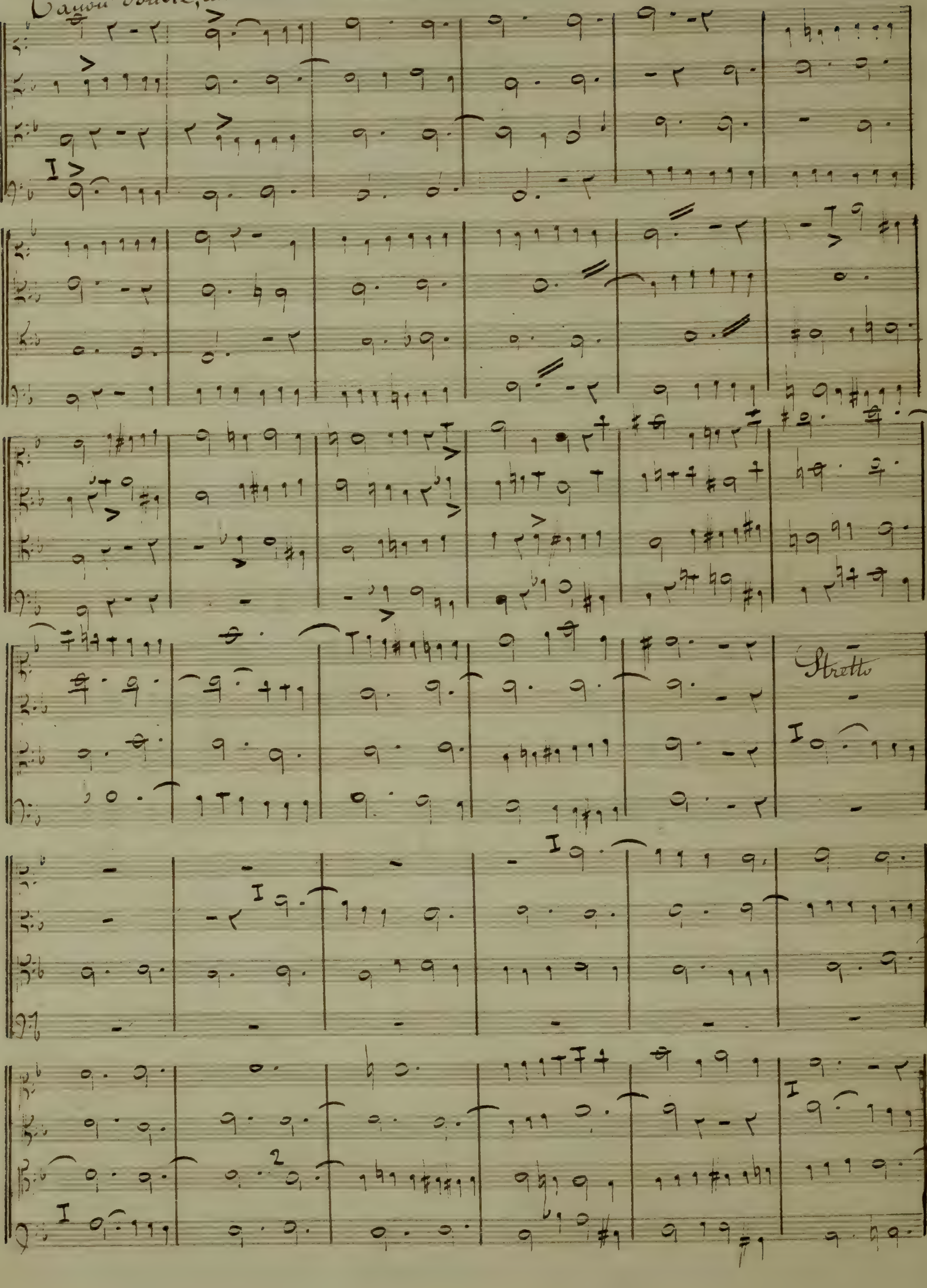
Sujet de C. A. Franck

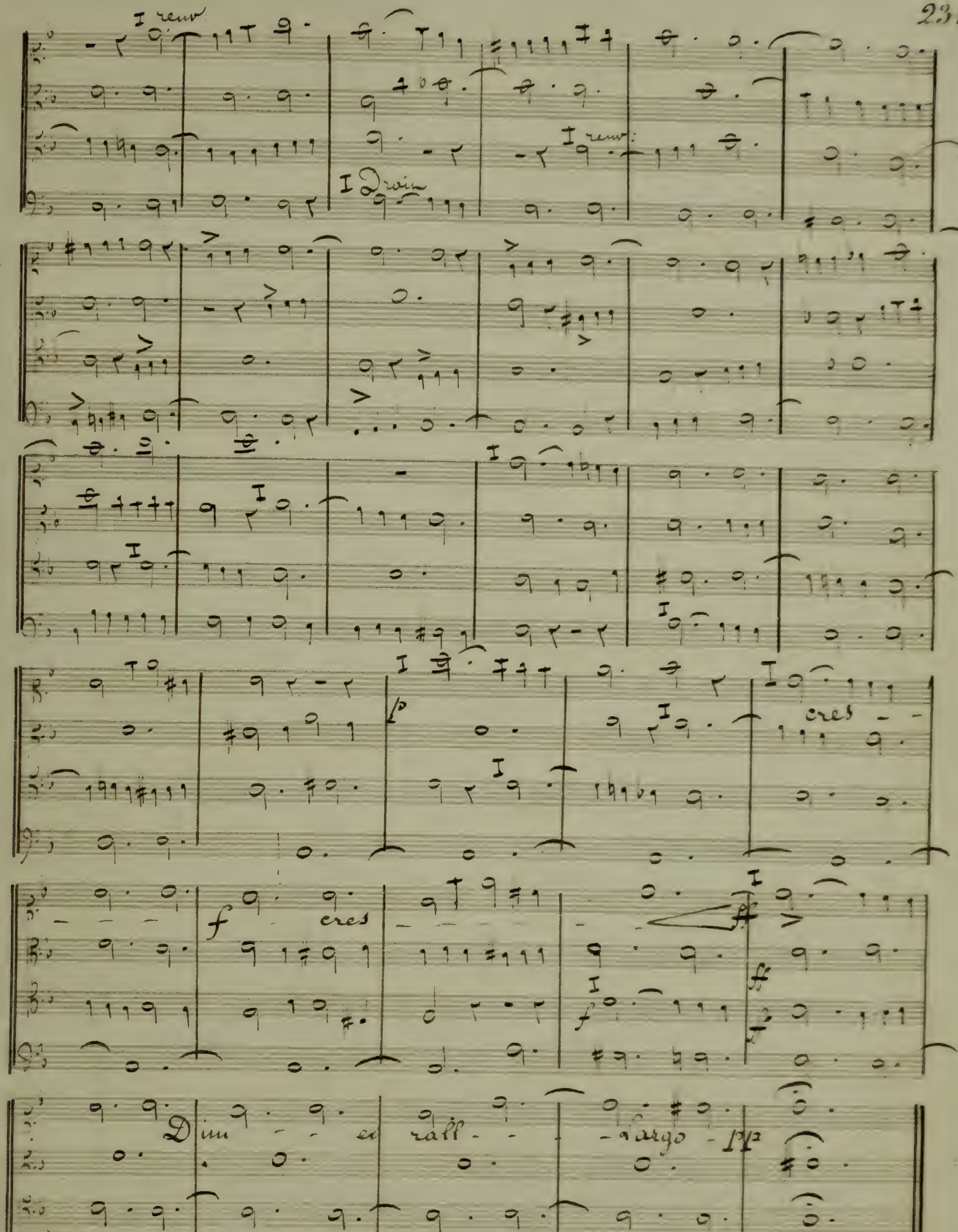
Allegro





Canon double, inverse contraire.

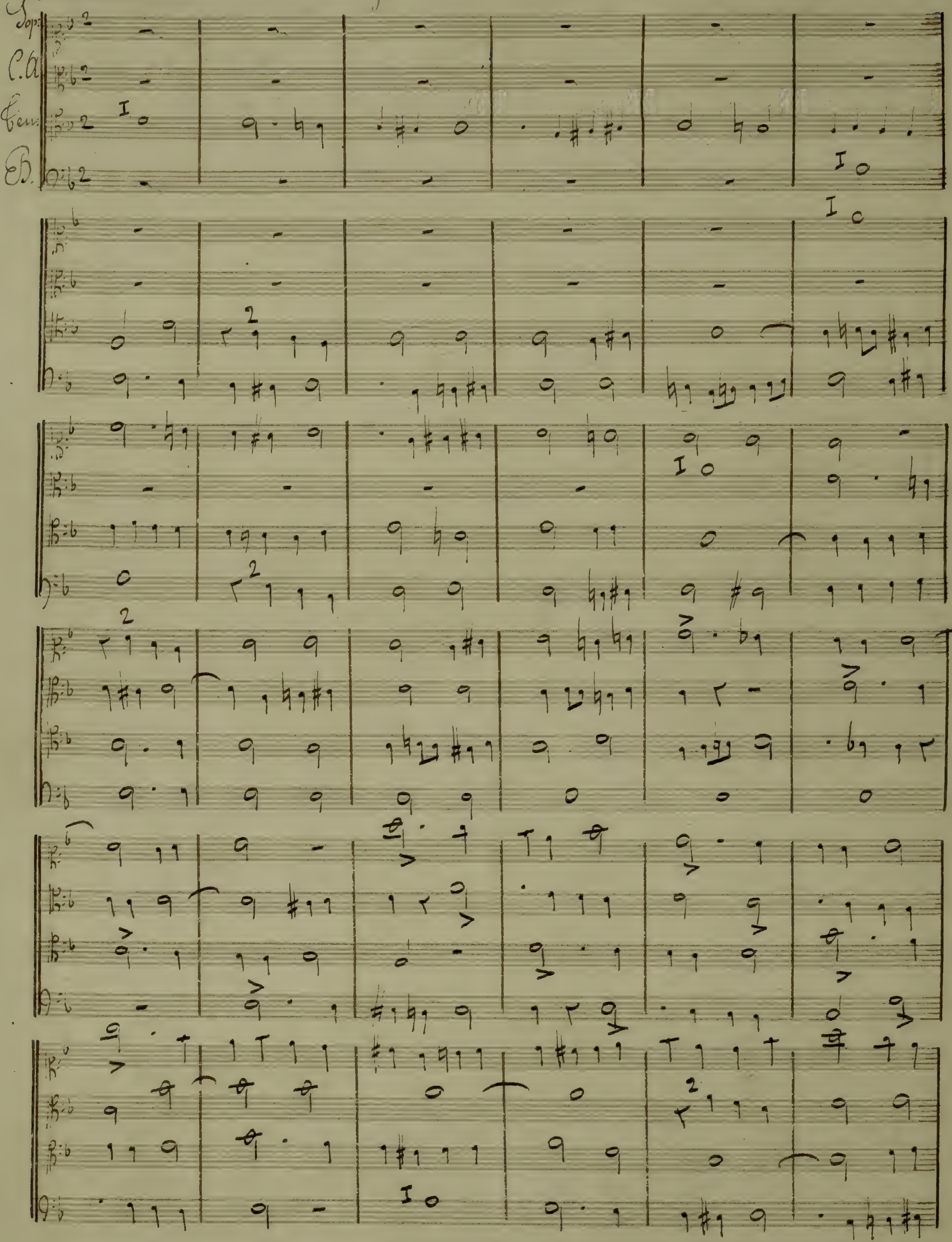


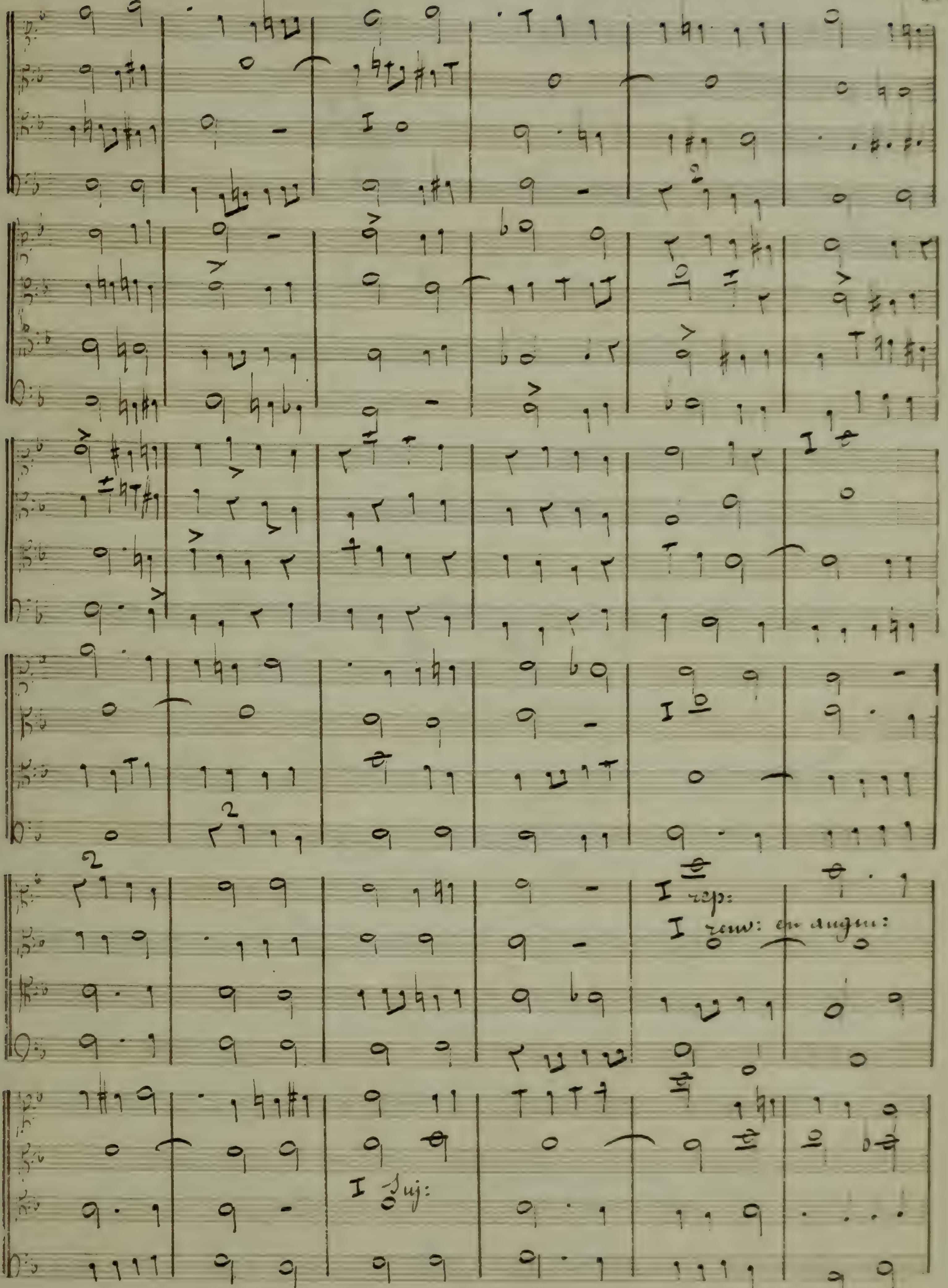

I renv.
I renv.
p
cres
f
cres
ff
Dim
et
rall
Largo
PP

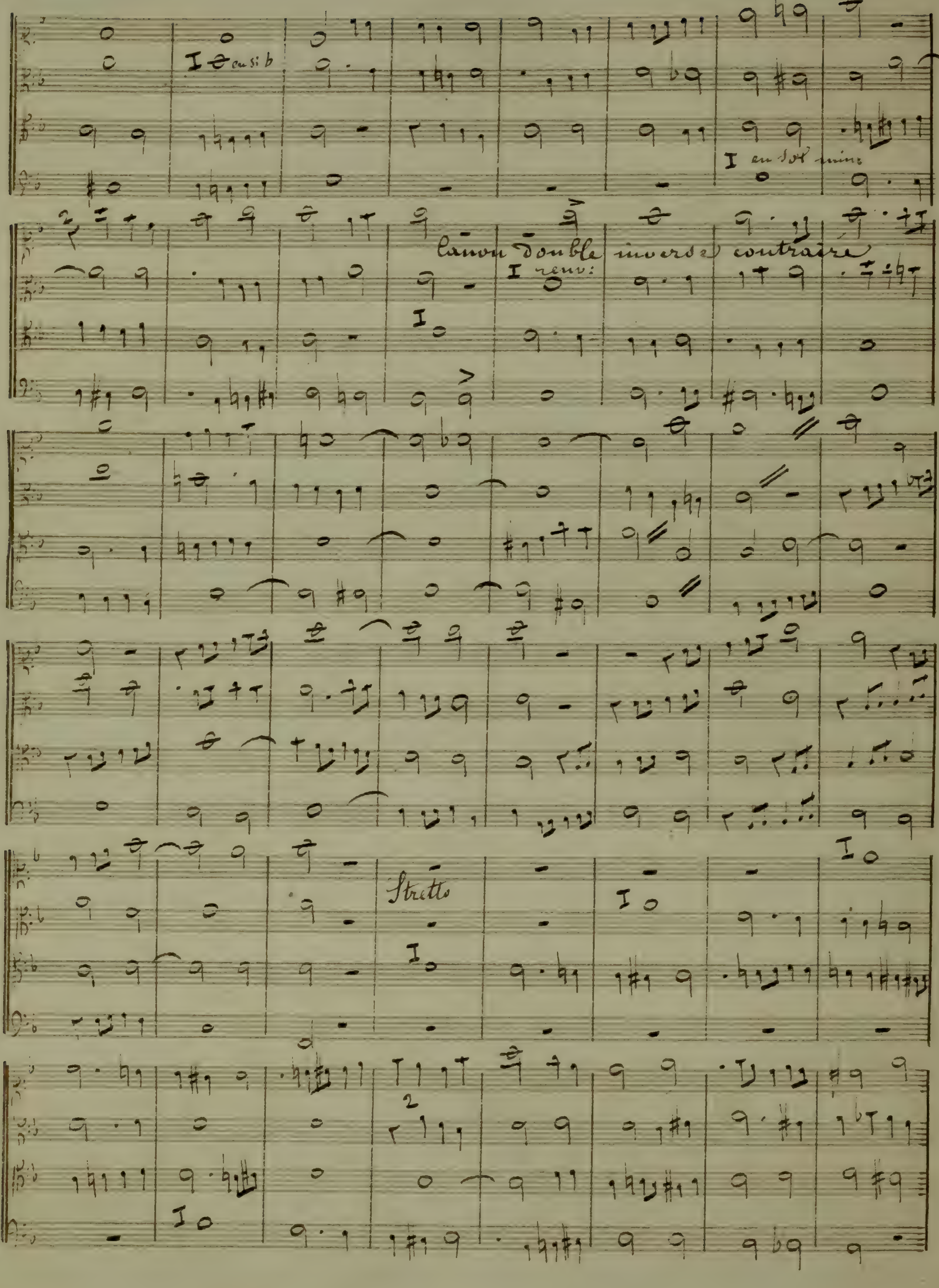
Fugue vocale à 4 parties

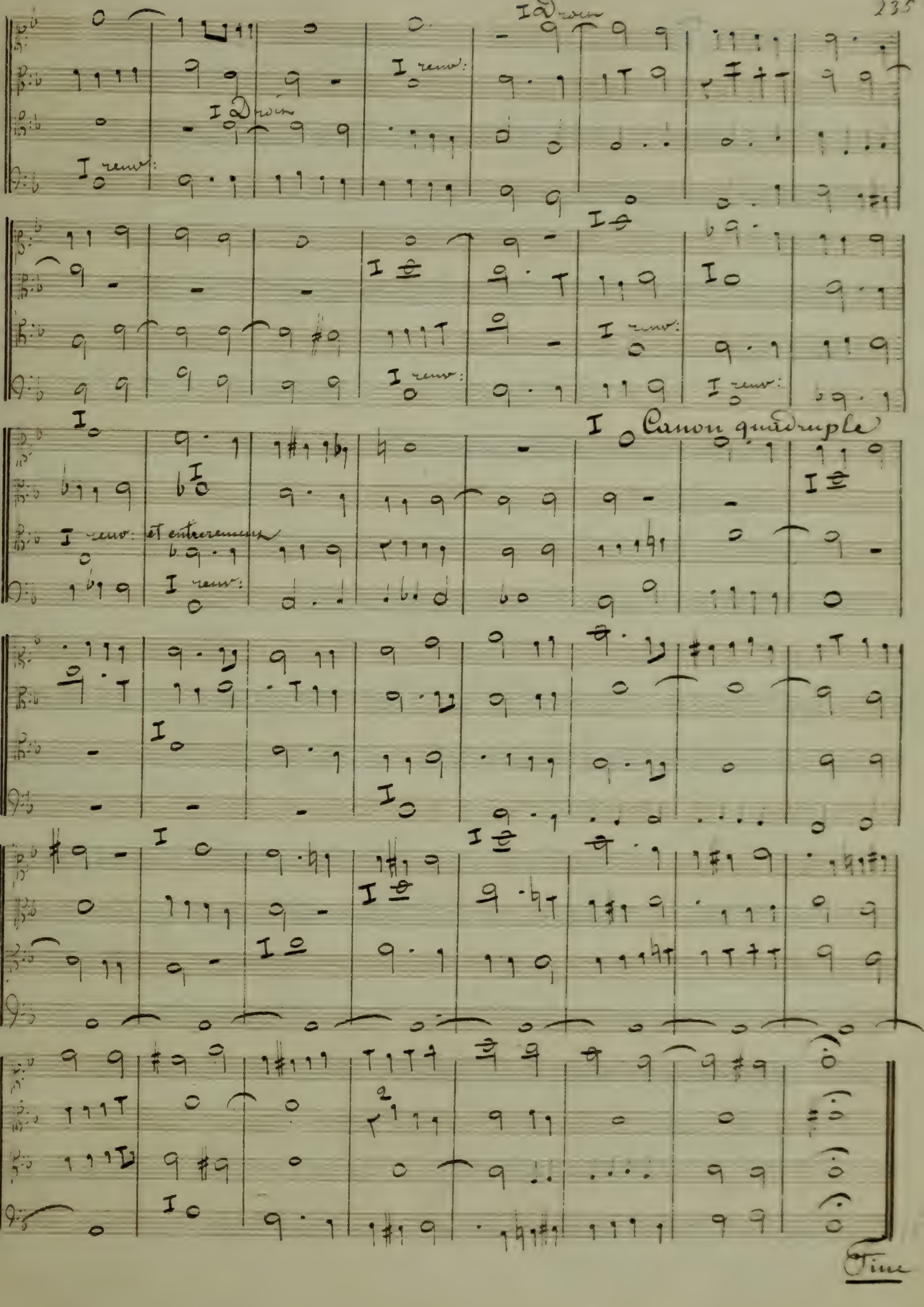
Sujet de Mr. Cherubini

Moderato




rep:
renv: en augm:
Suj:

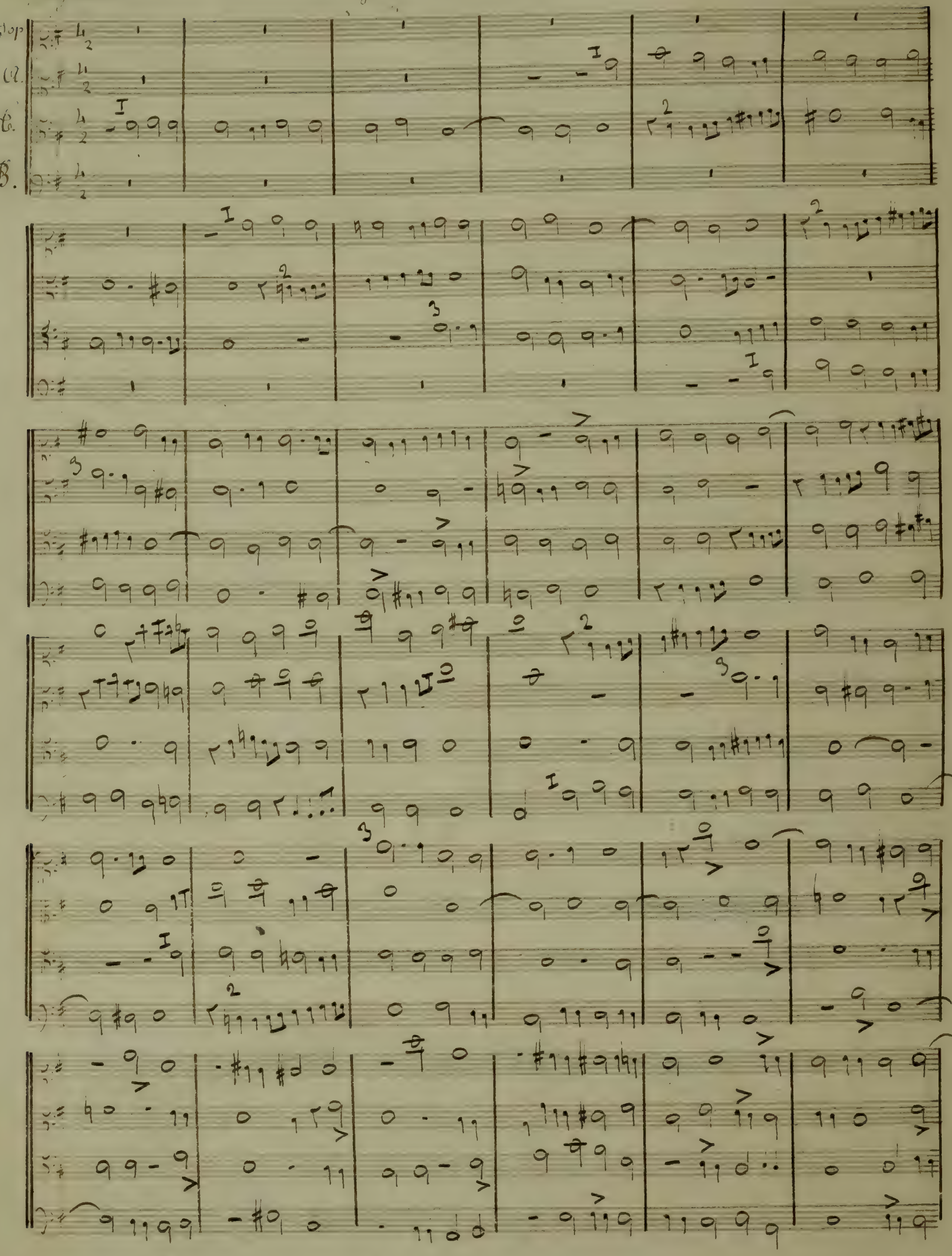

I en si b
I en Sol mineur
Canon double inverse contraire
I renv:
Stretto

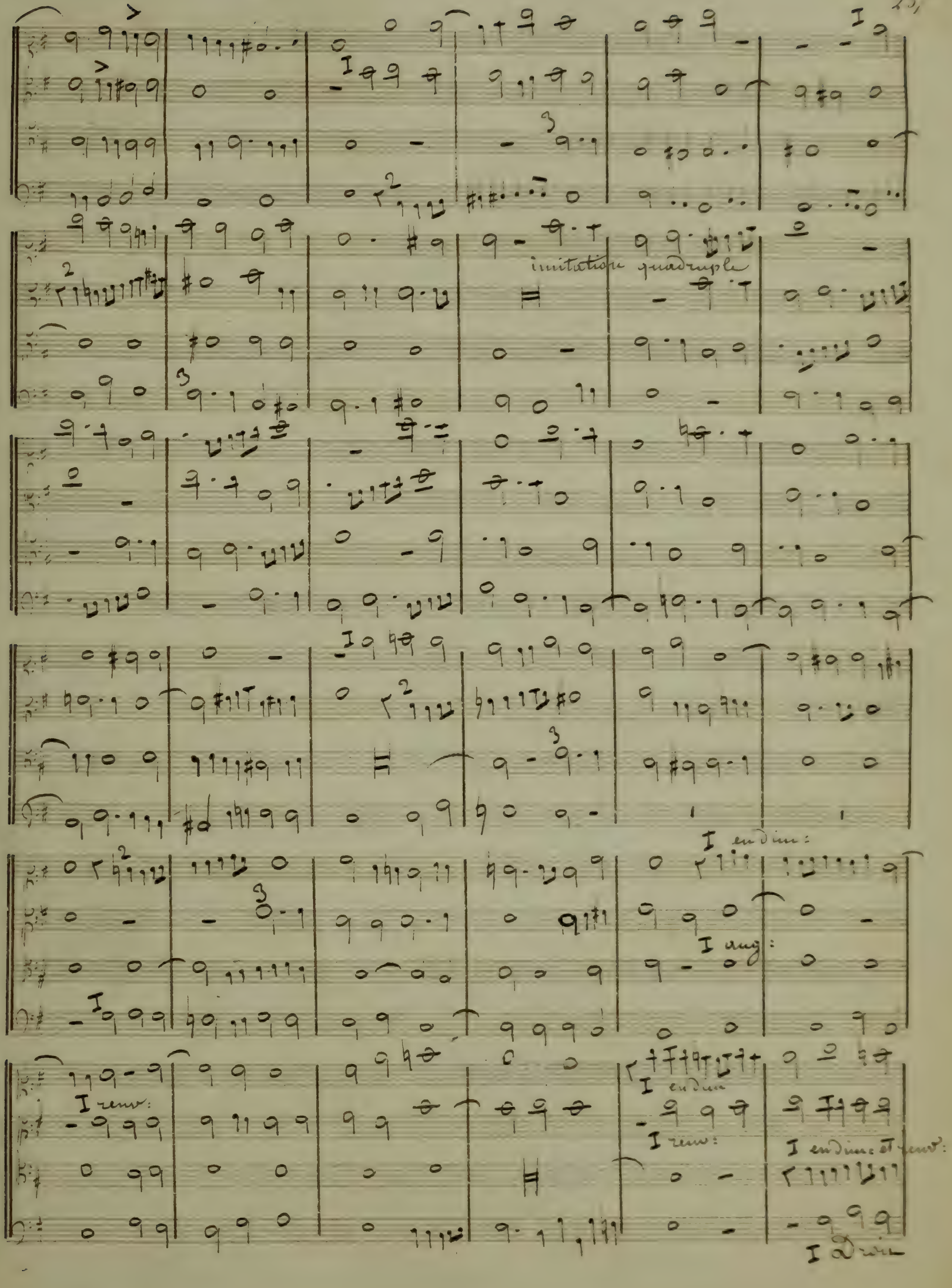

I Droit
I renv:
I Droit
I renv:
I renv:
I renv:
I renv:
Canon quadruple
I renv: et entrerenvers
I renv:
Fine

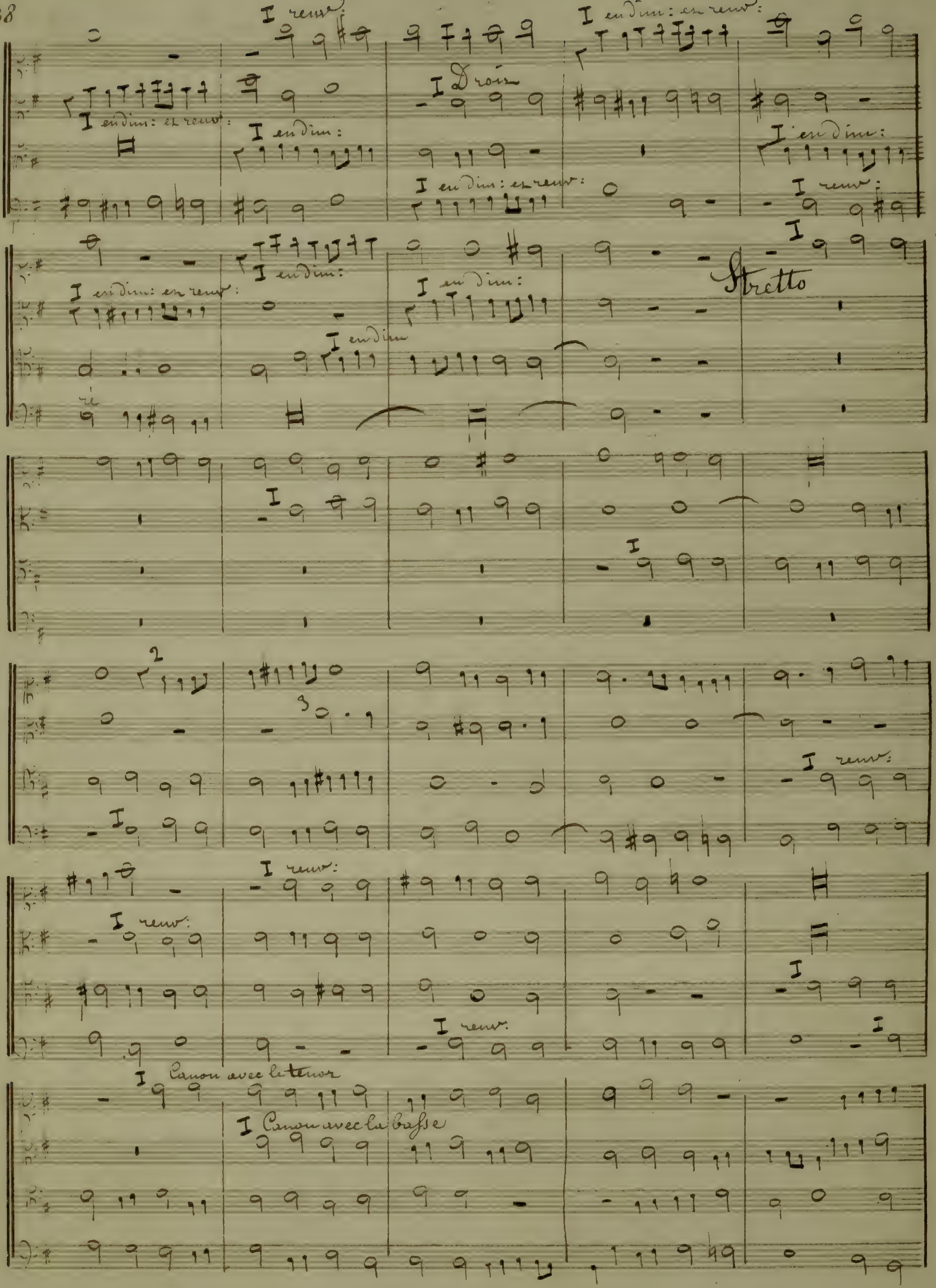
Fugue vocale à 4 parties

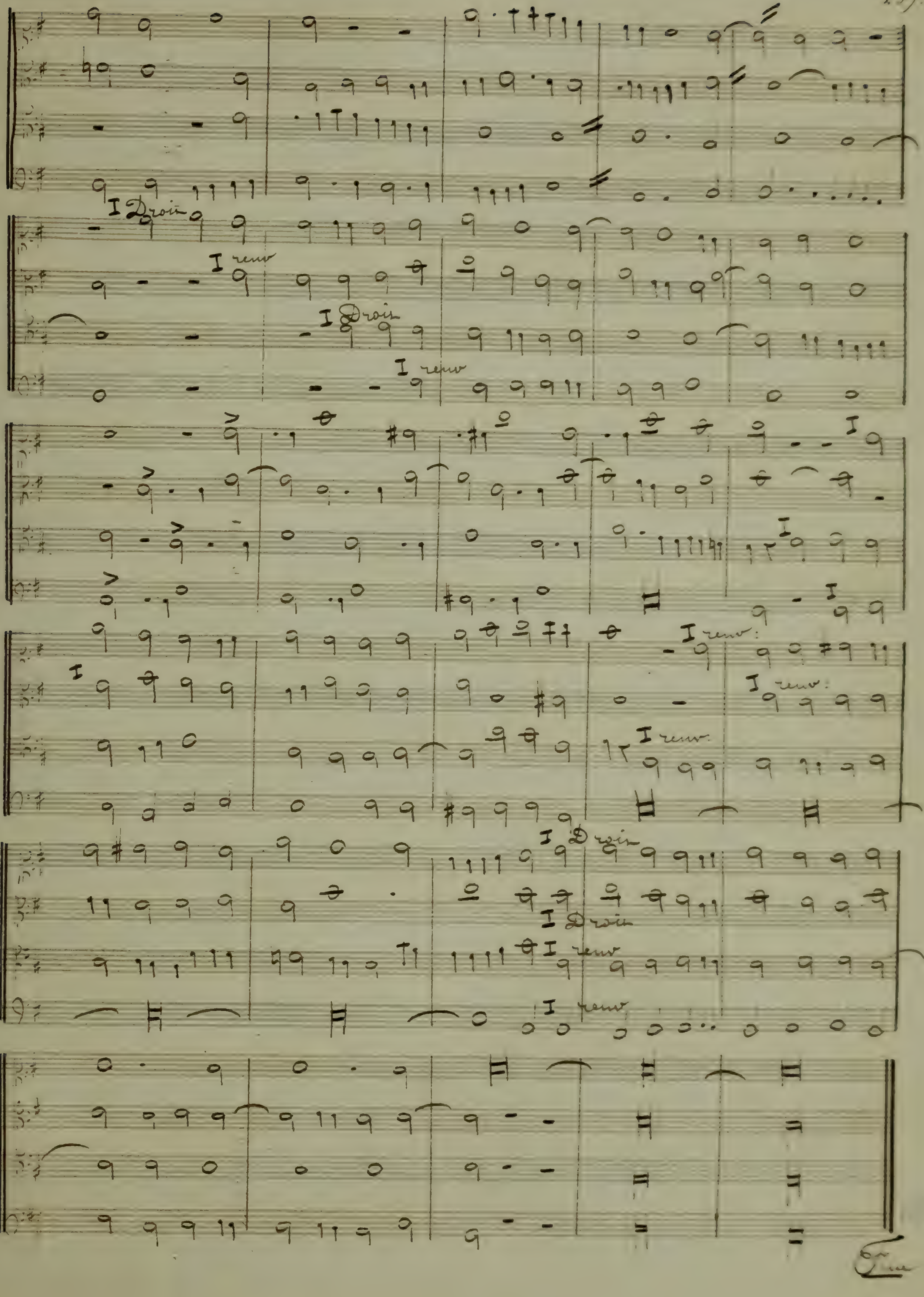
Sujet de Mr. Leborne

Allegretto.



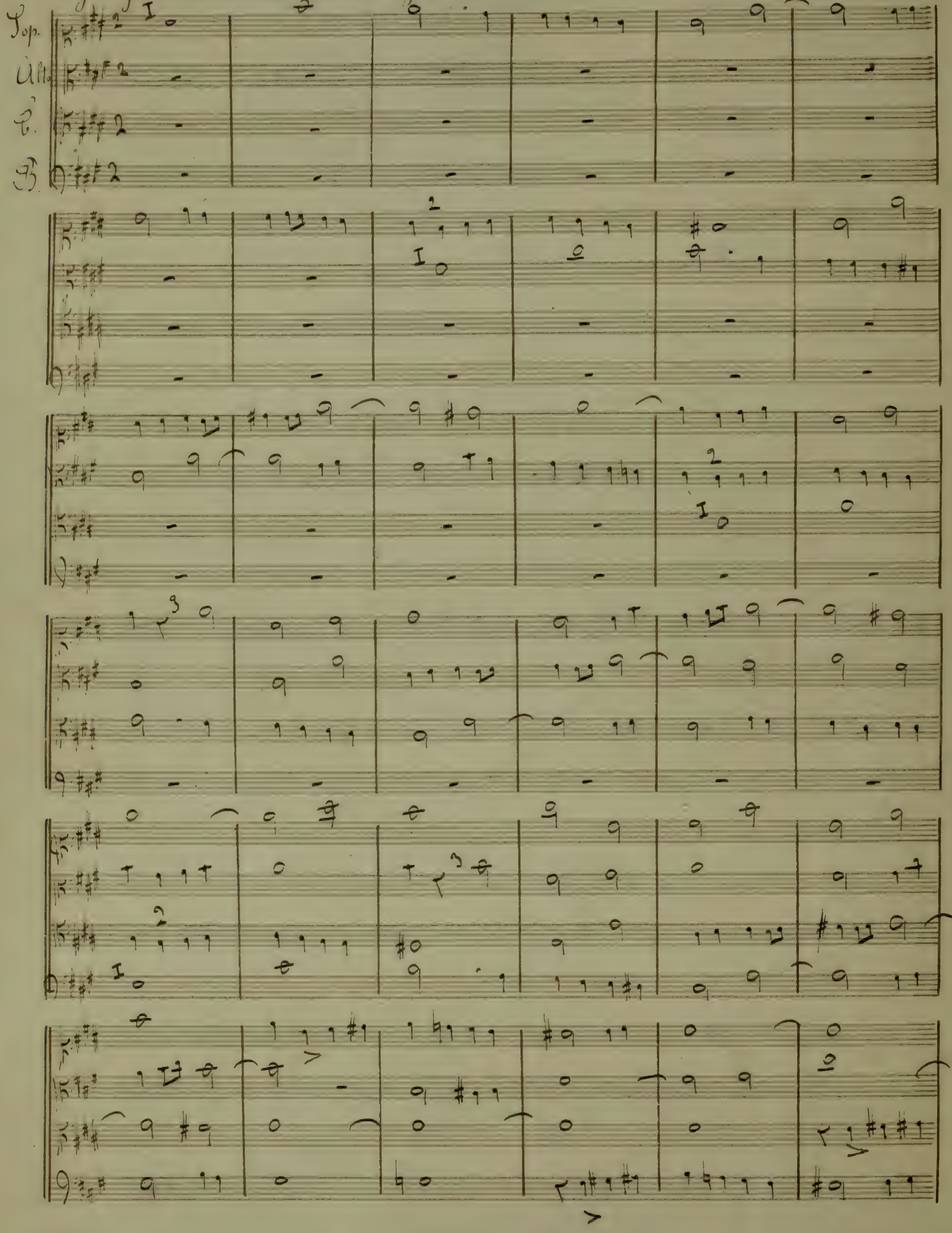

imitation quadruple
I en dim:
I aug:
I renv:
I en dim
I renv:
I en dim et renv:
I dim

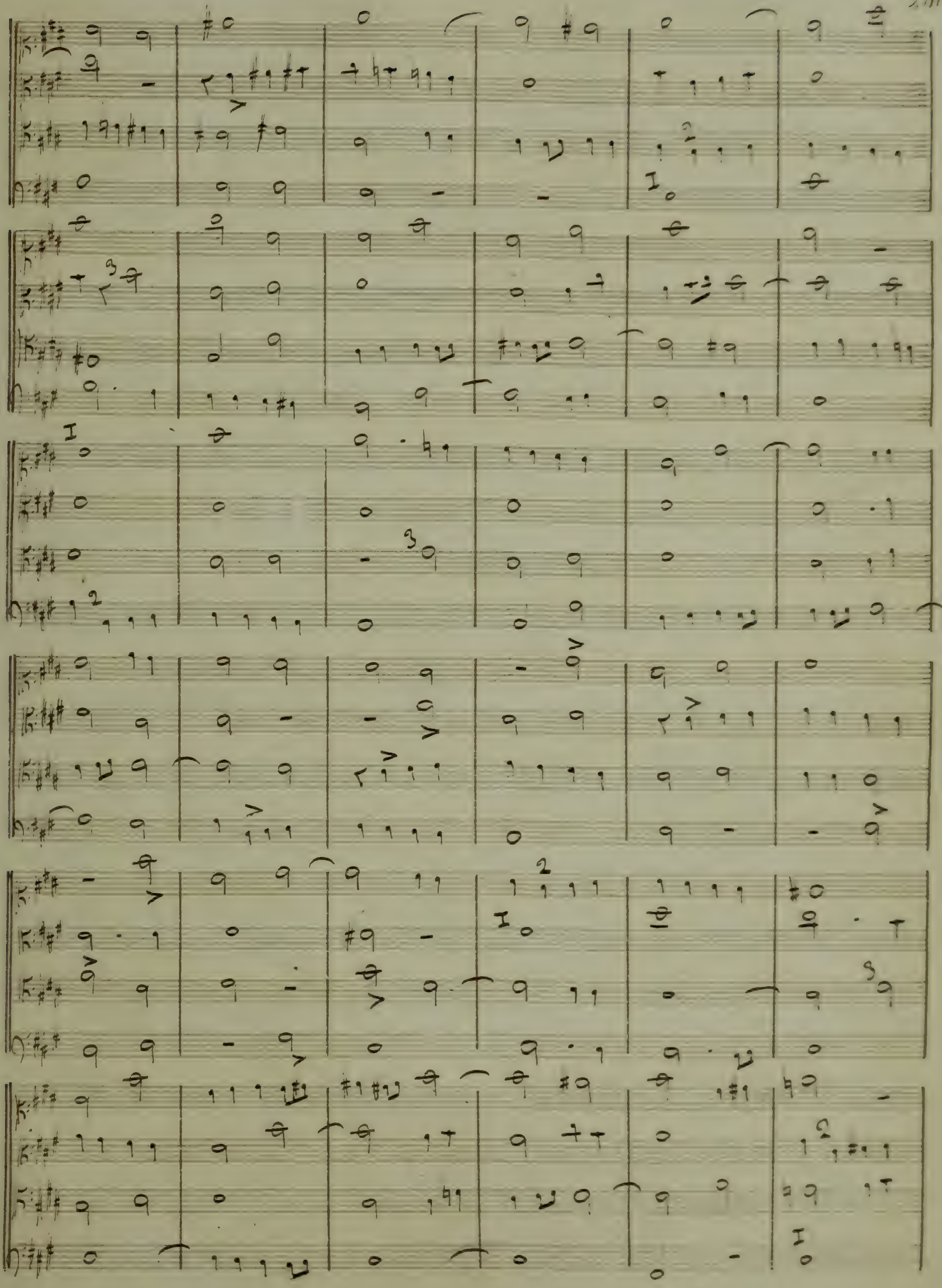

I renv:
I en dim: en renv:
I en dim: en renv:
I en dim:
I Droit
I en dim:
I en dim: en renv:
I renv:
I en dim: en renv:
I en dim:
I en dim:
I en dim
Stretto
I renv:
I renv:
I renv:
I renv:
I Canon avec le tenor
I Canon avec la basse

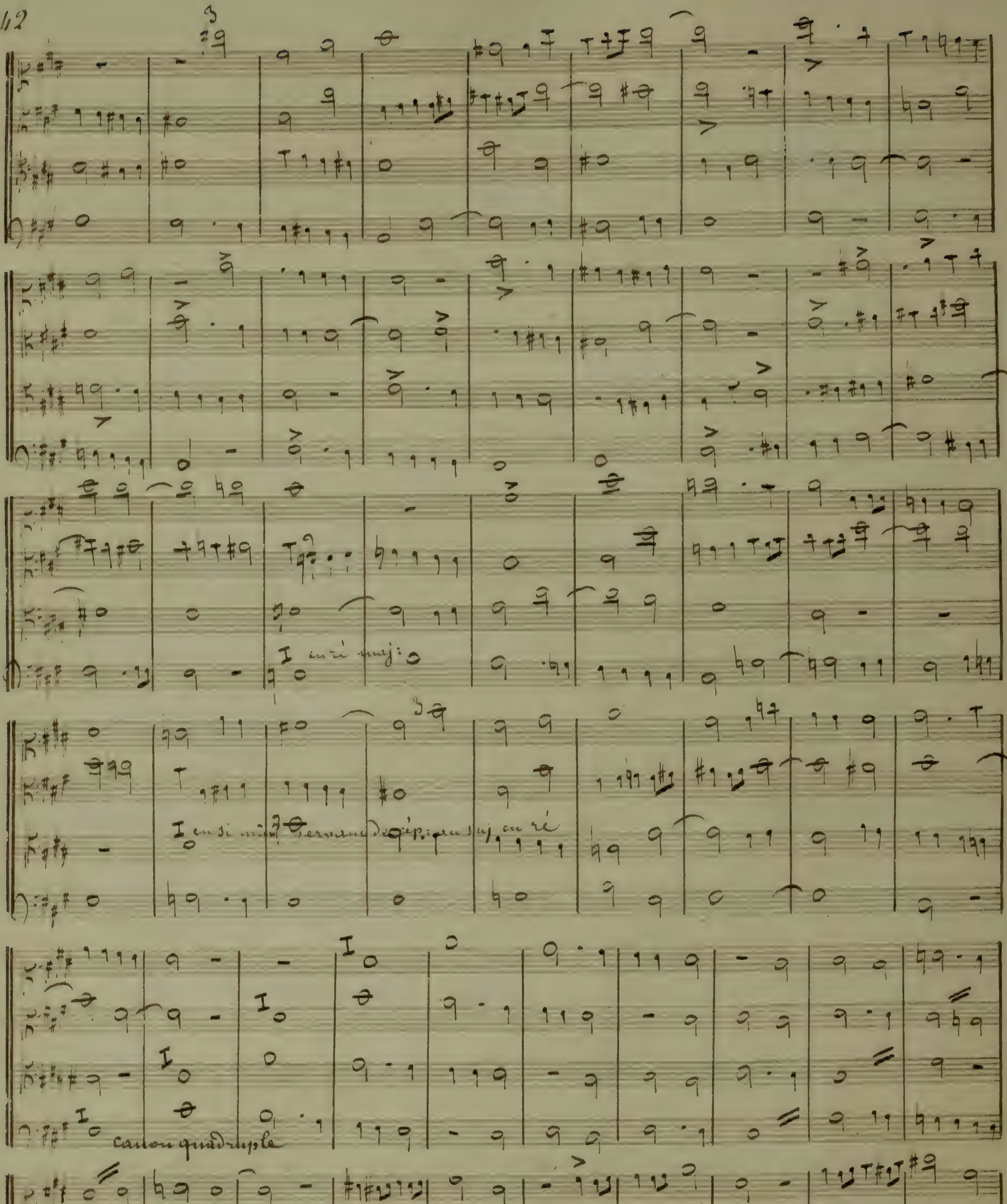

I Droit
I renv
I Droit
I renv
I renv:
I renv:
I renv:
I Droit
I Droit
I renv
I renv
Fine

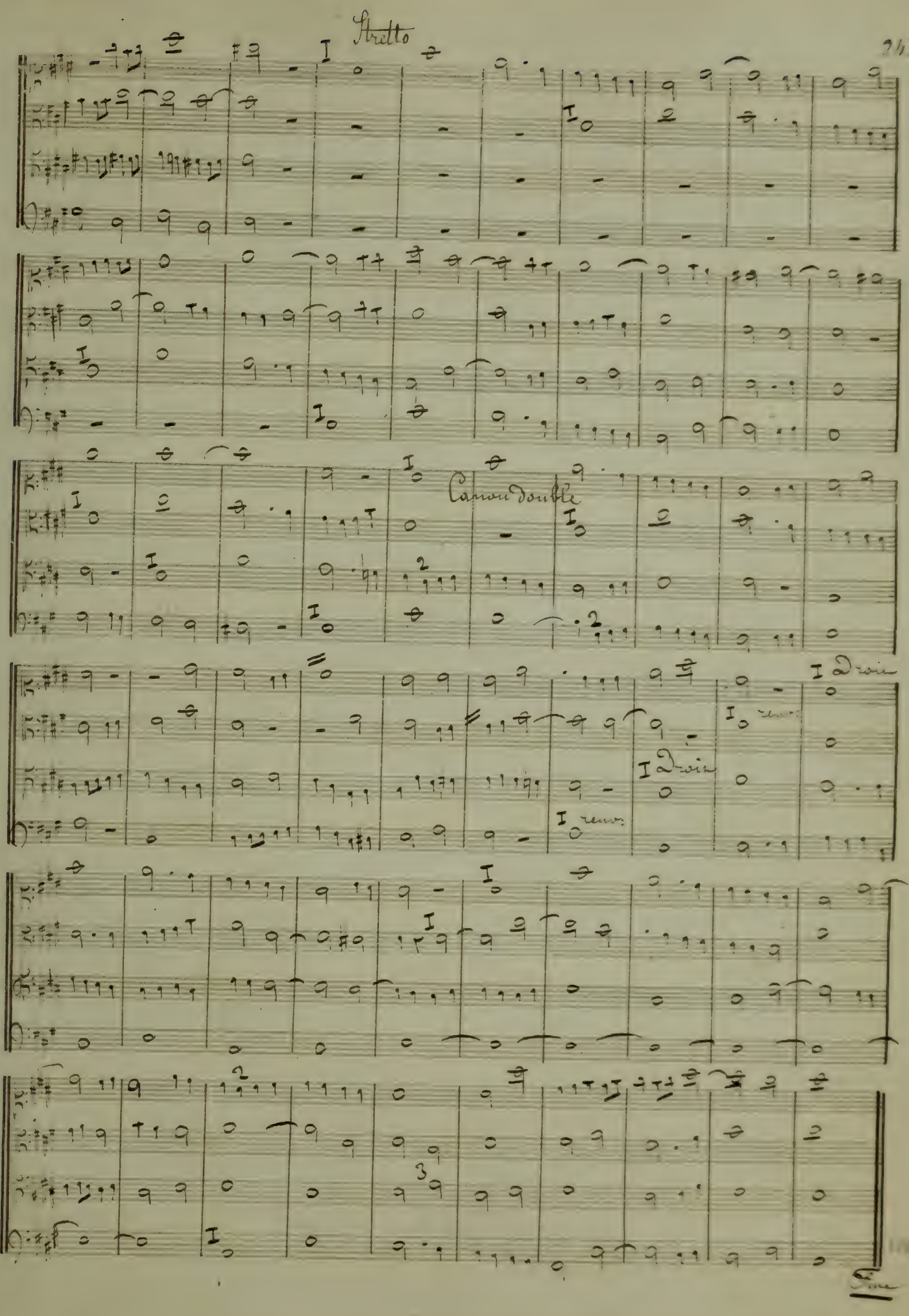
Fugue vocale à 4 parties.

Allegro giusto. Sujet de Leo.

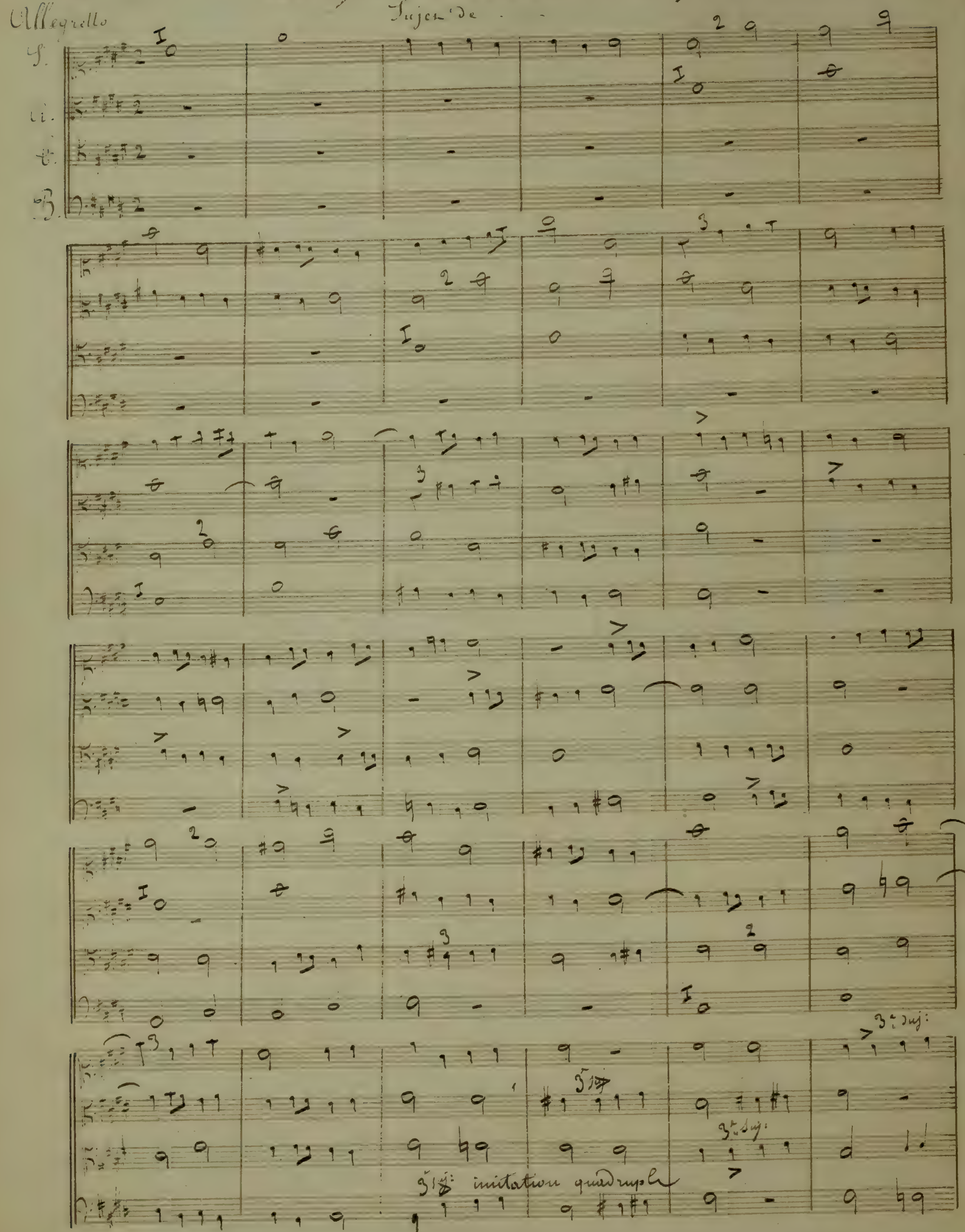


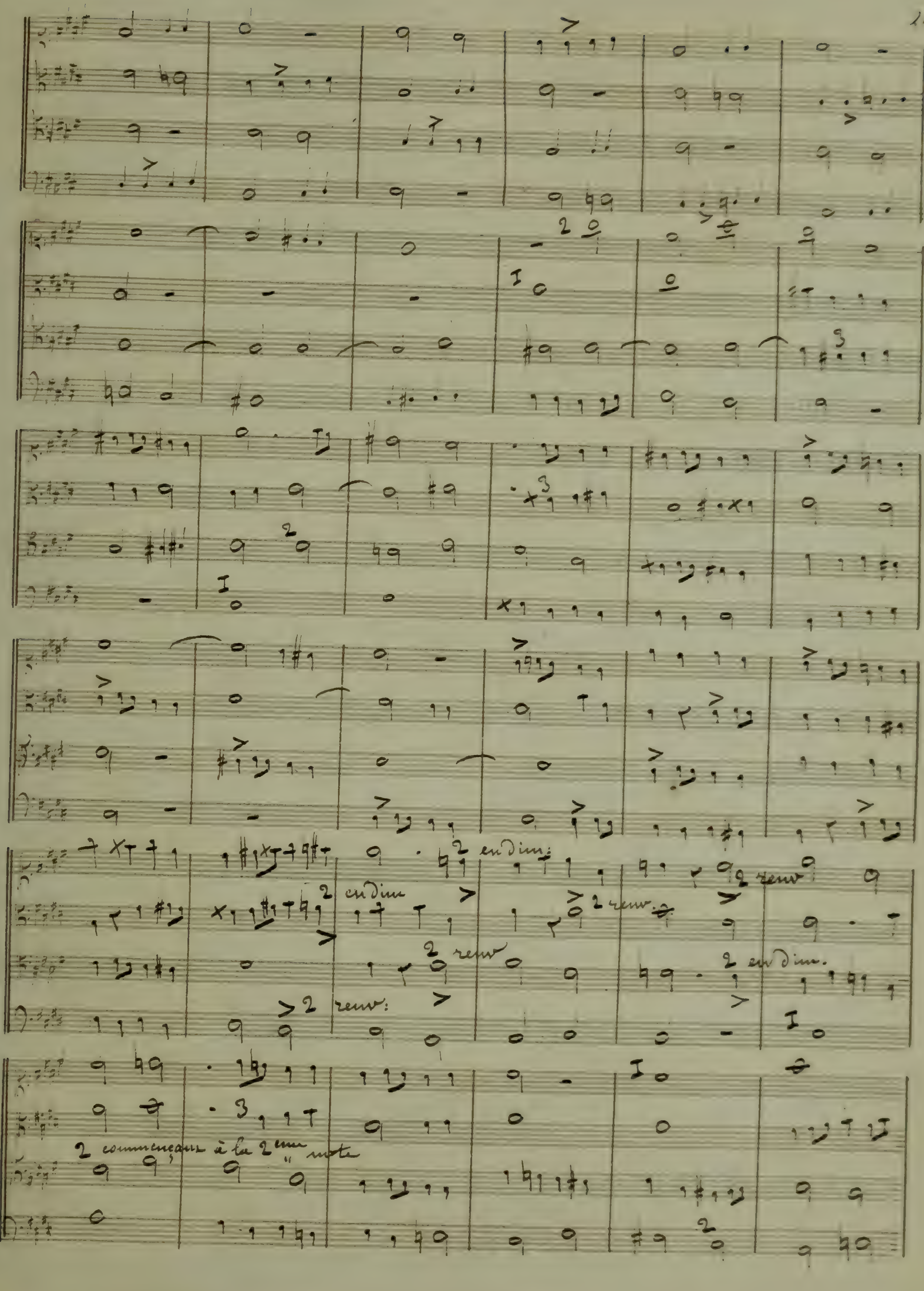


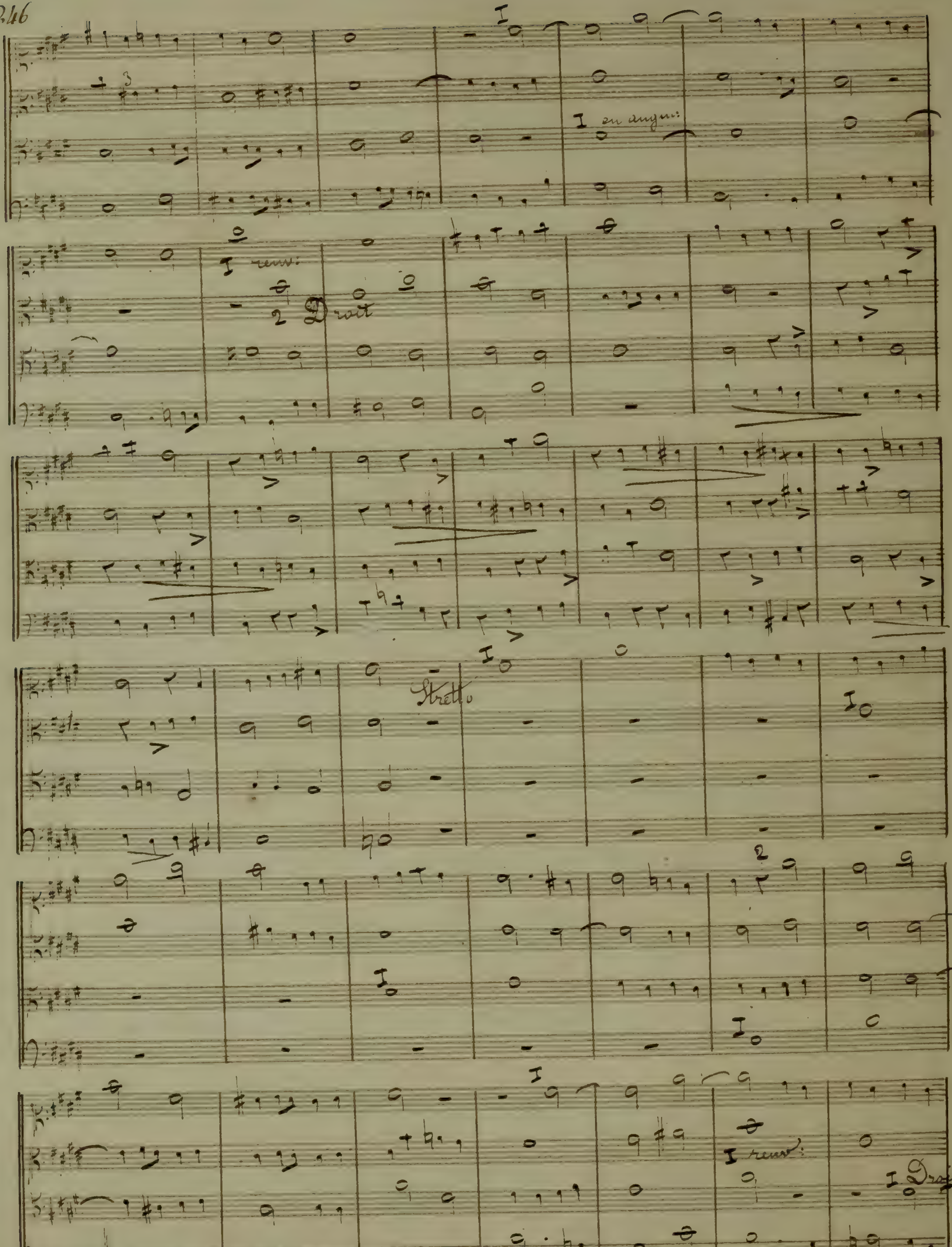

I en ré maj:
I en si min. servant de rép. au suj. en ré
canon quadruple

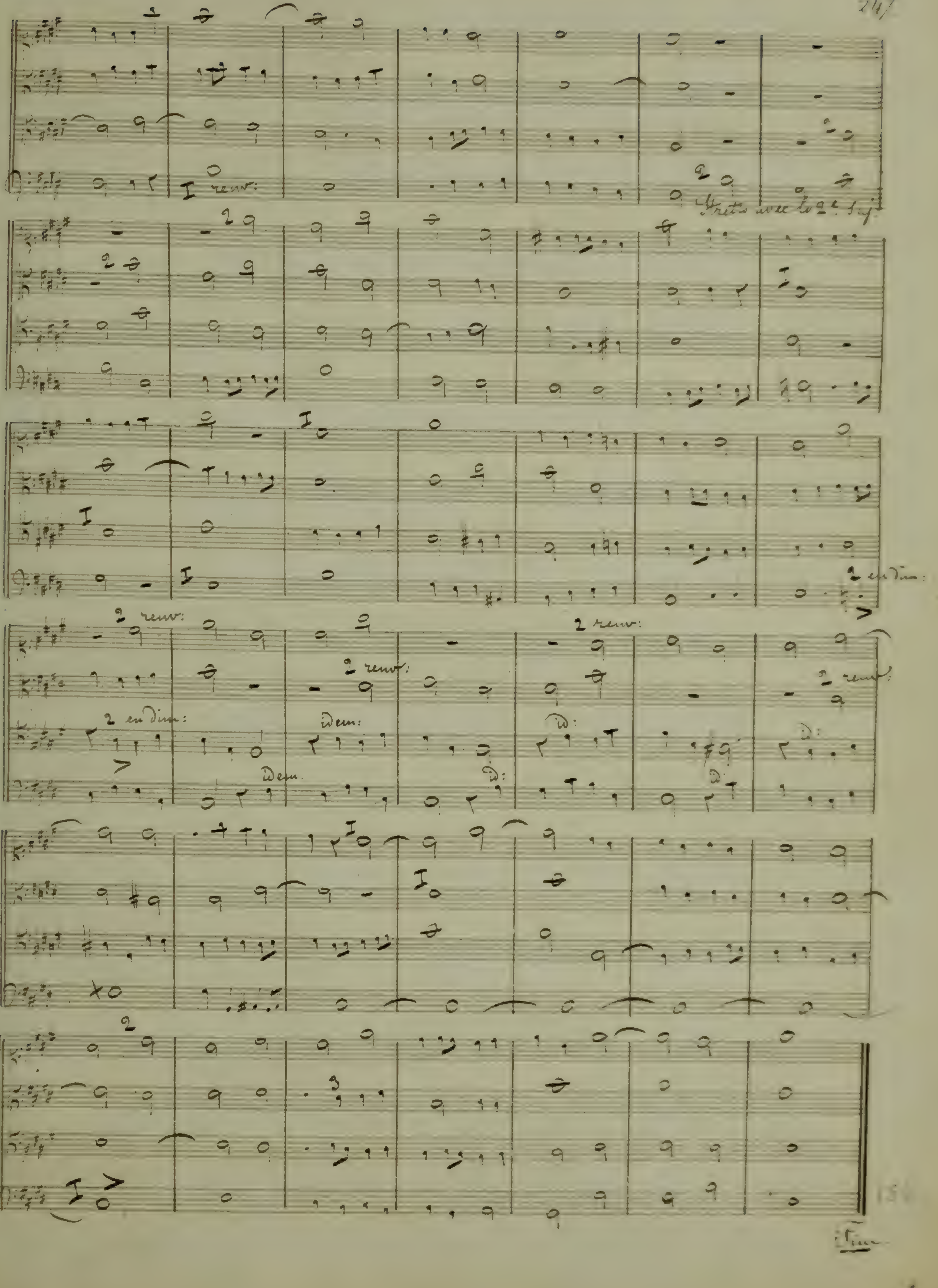

Stretto
Canon double
I Droit
I renv.
I Droit
I renv.
Fine

Fugue vocale à 4 parties.




2 en dim.
2 en dim
2 renv.
2 en dim.
2 commençant à la 2ème note

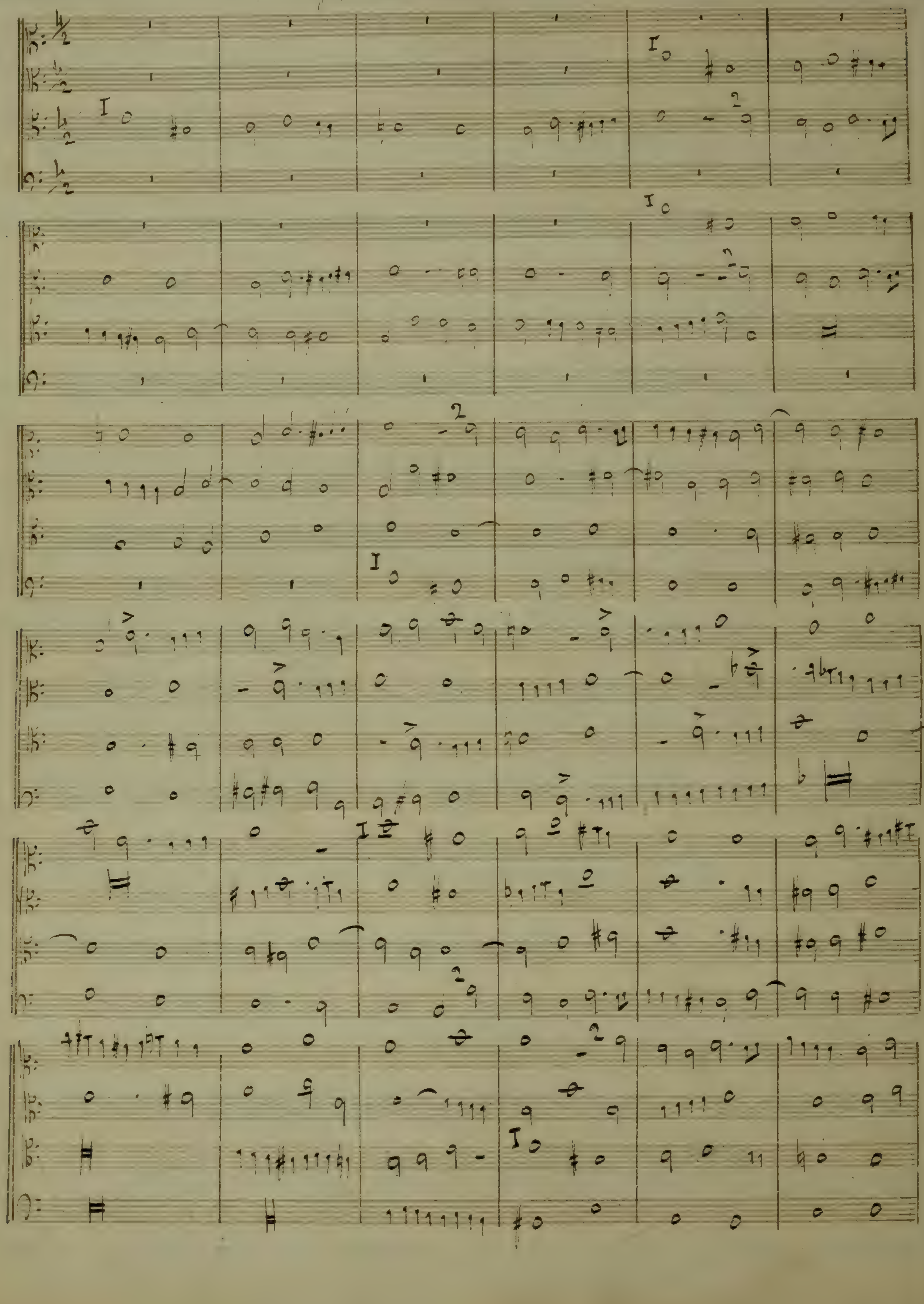

I
3
I en augm:
I renv:
2 Droit
Stretto
I
I
2
I
I
I renv:
I Droit

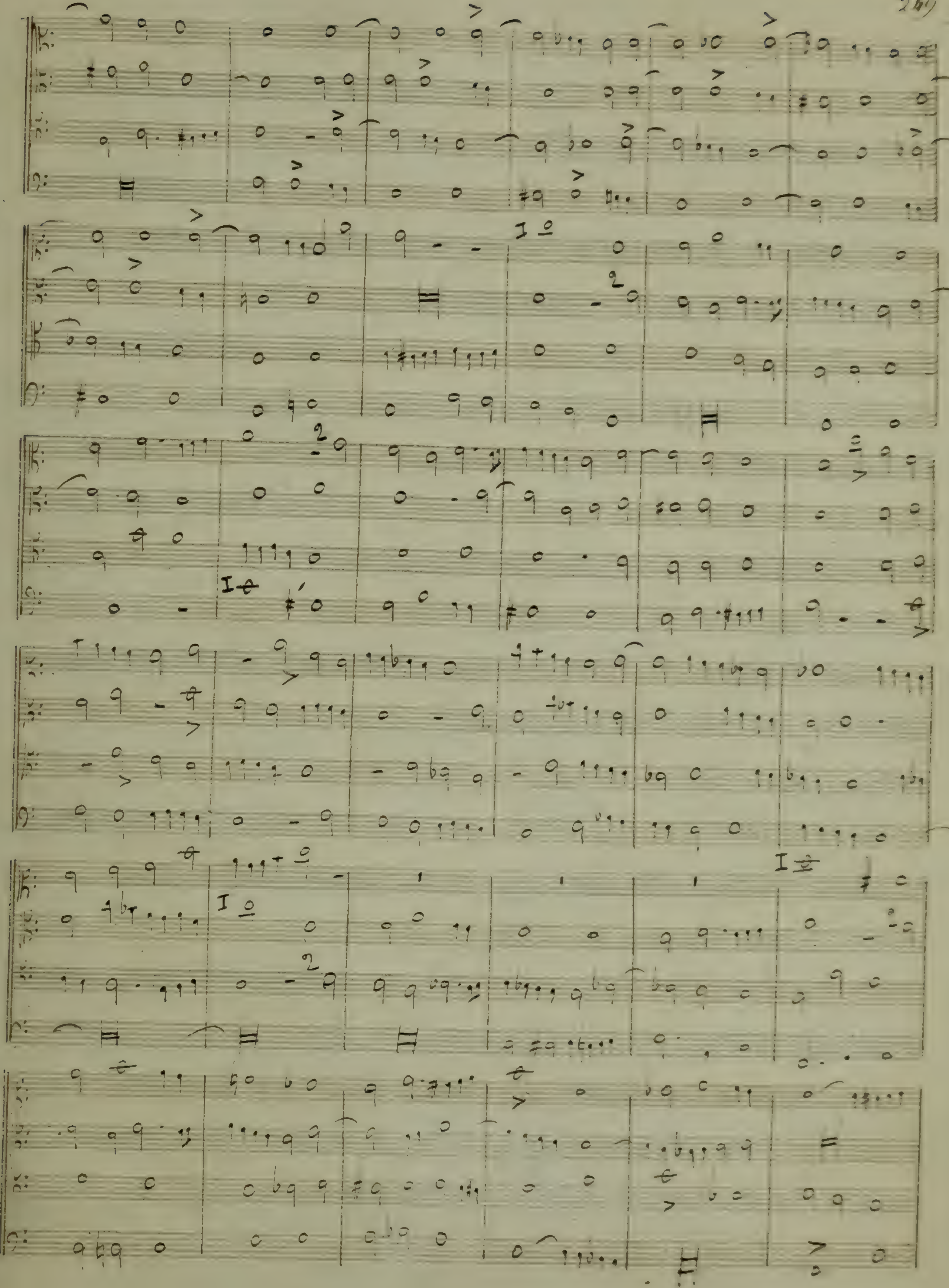

2 renv:
2 en dim:
idem:
Idem.
id:
Fine

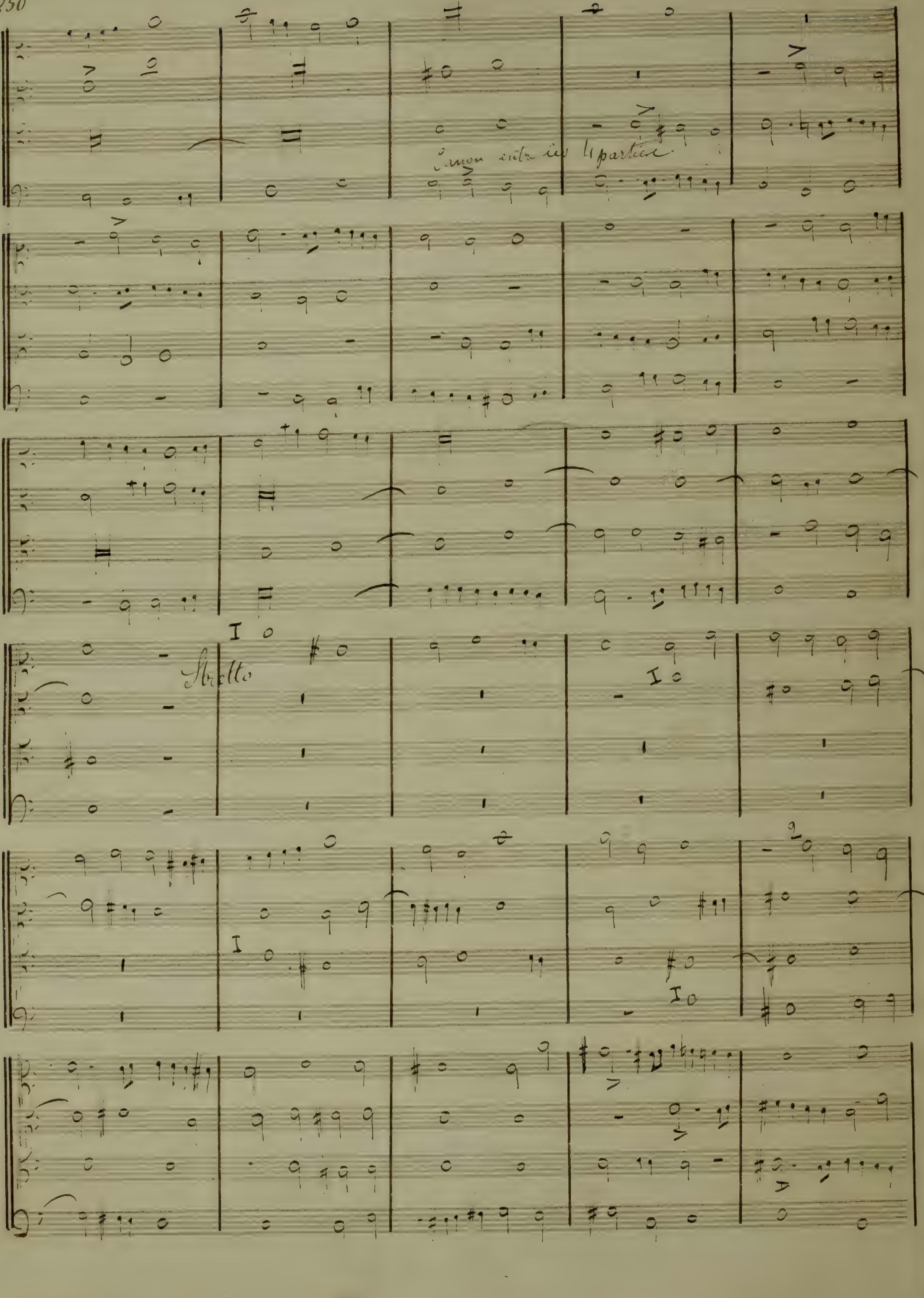
Fugue vocale à 4 parties

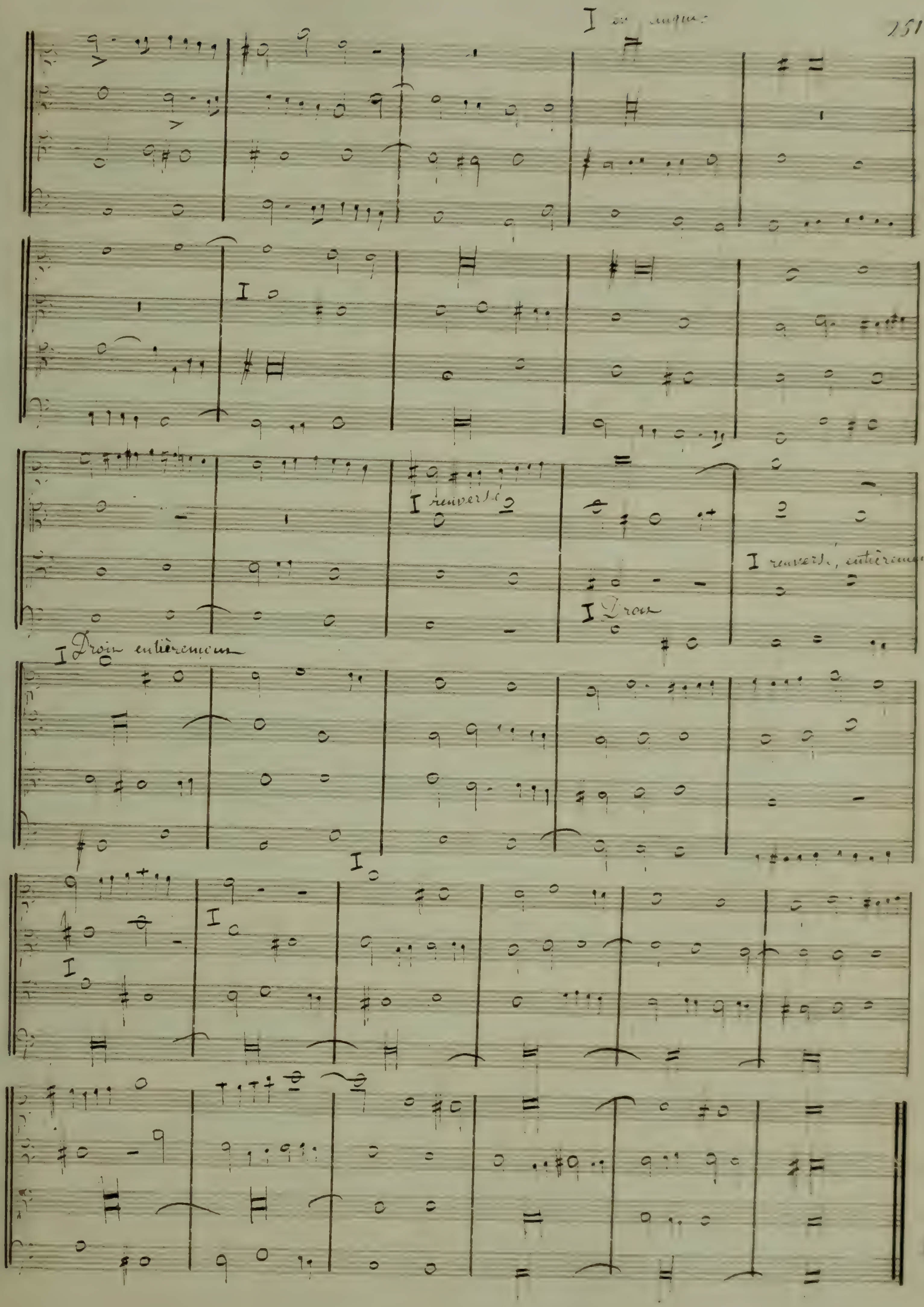
Sujet de Cherubini

Maestoso






Canon entre les 4 parties
Stretto

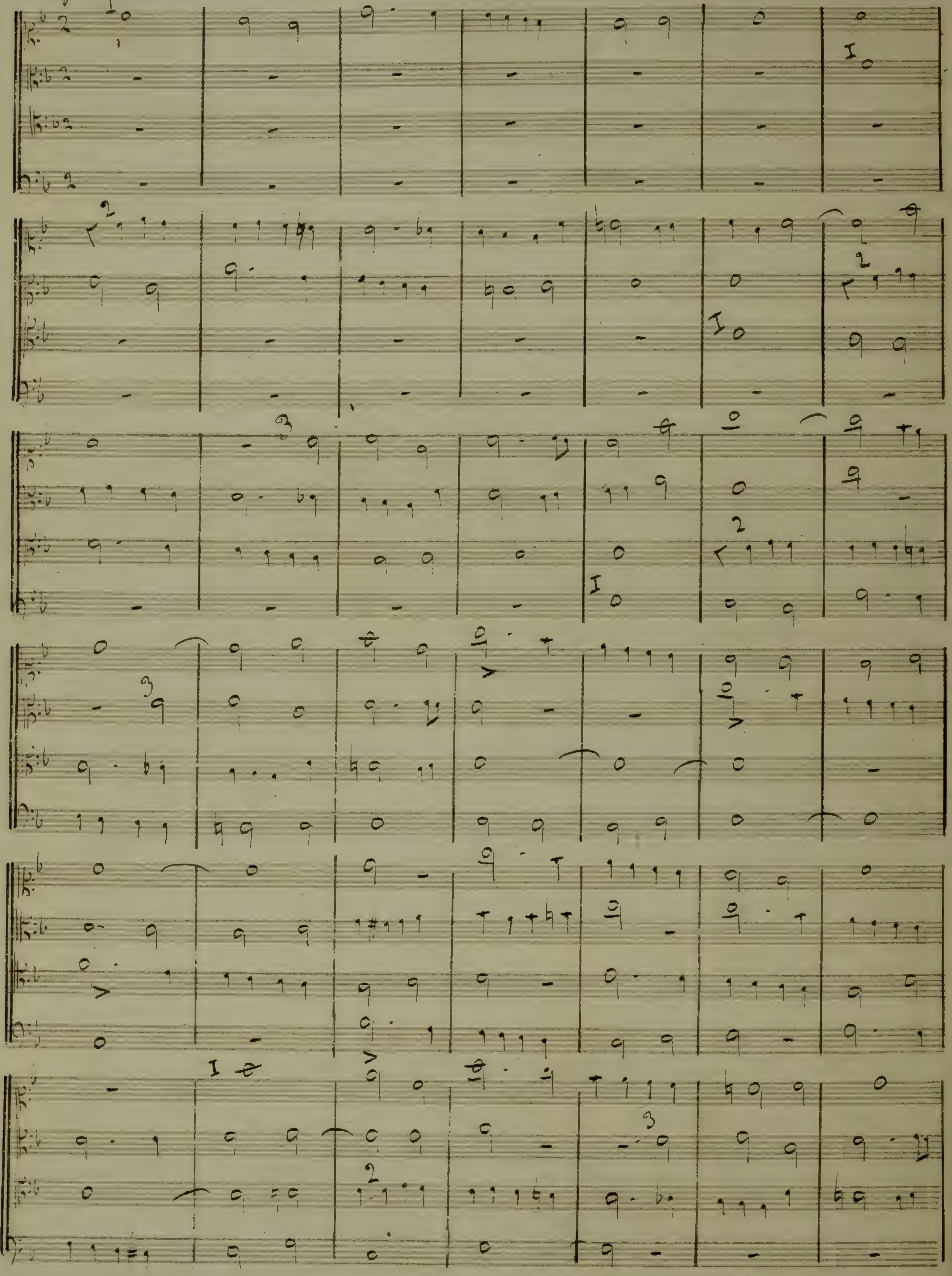

I renversé
I renversé, entièrement
I Droit
I Droit entièrement

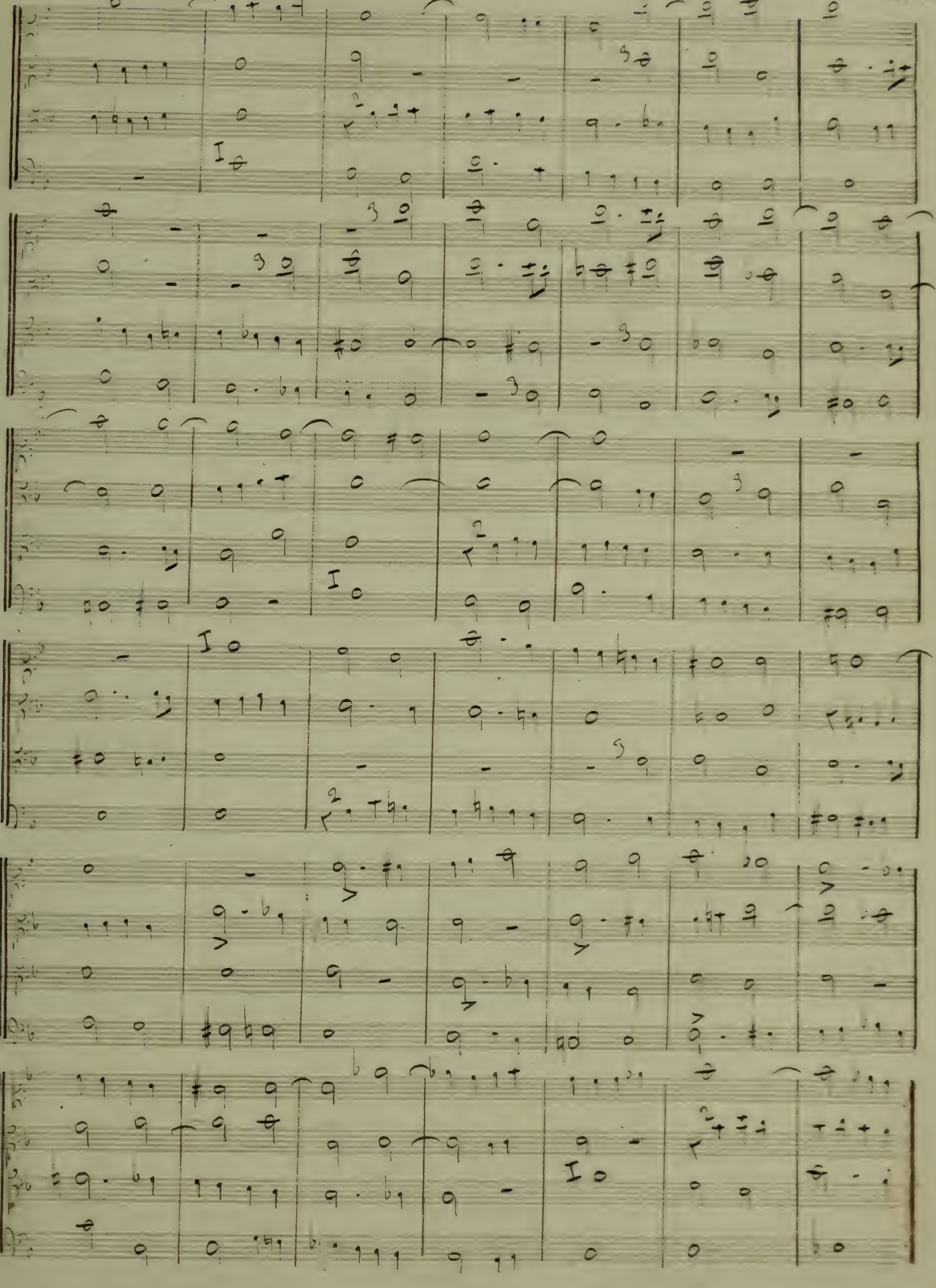
134

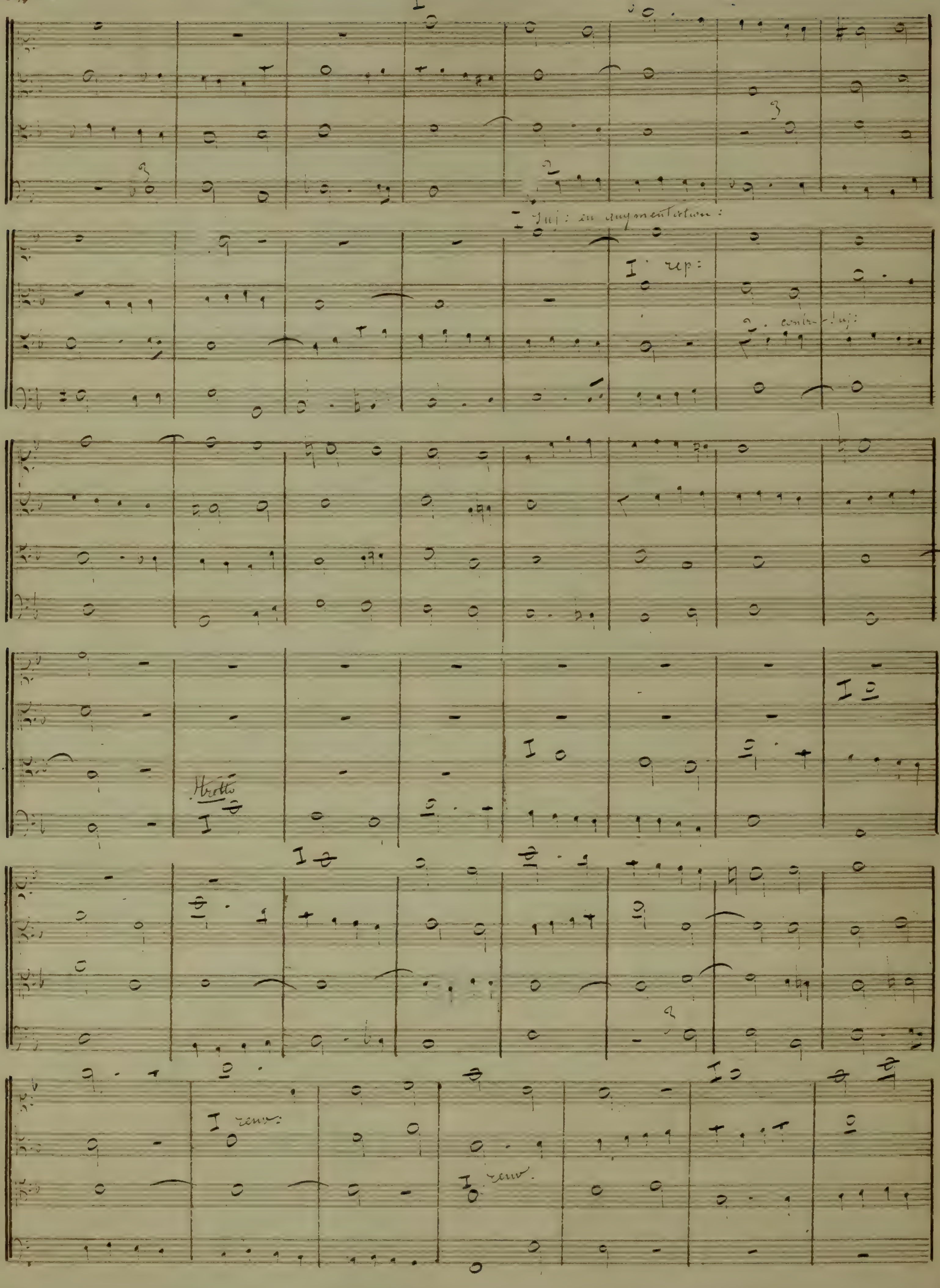
Fugue vocale à 4 parties

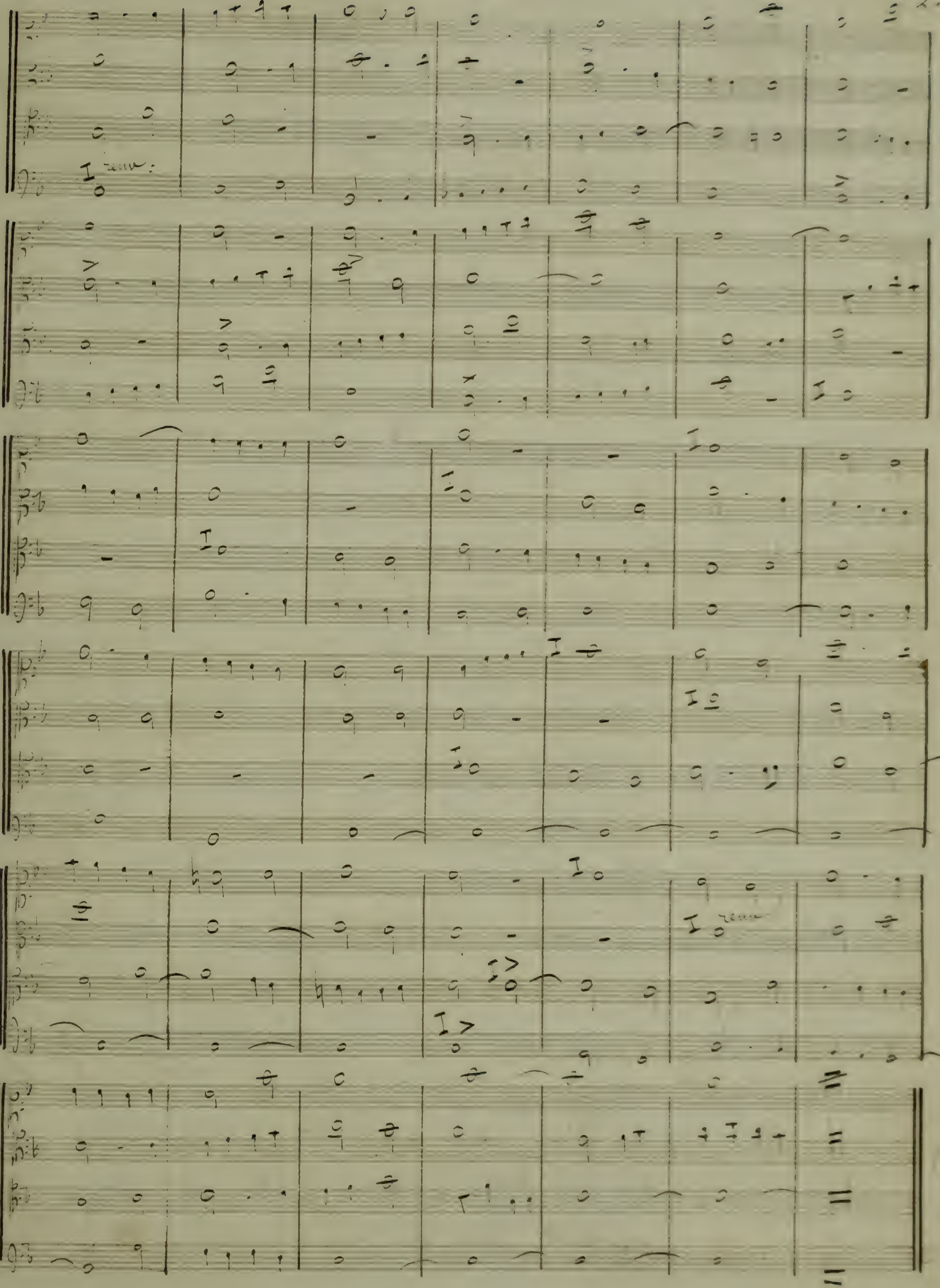
Sujet de C. A. Franck.

Allegro





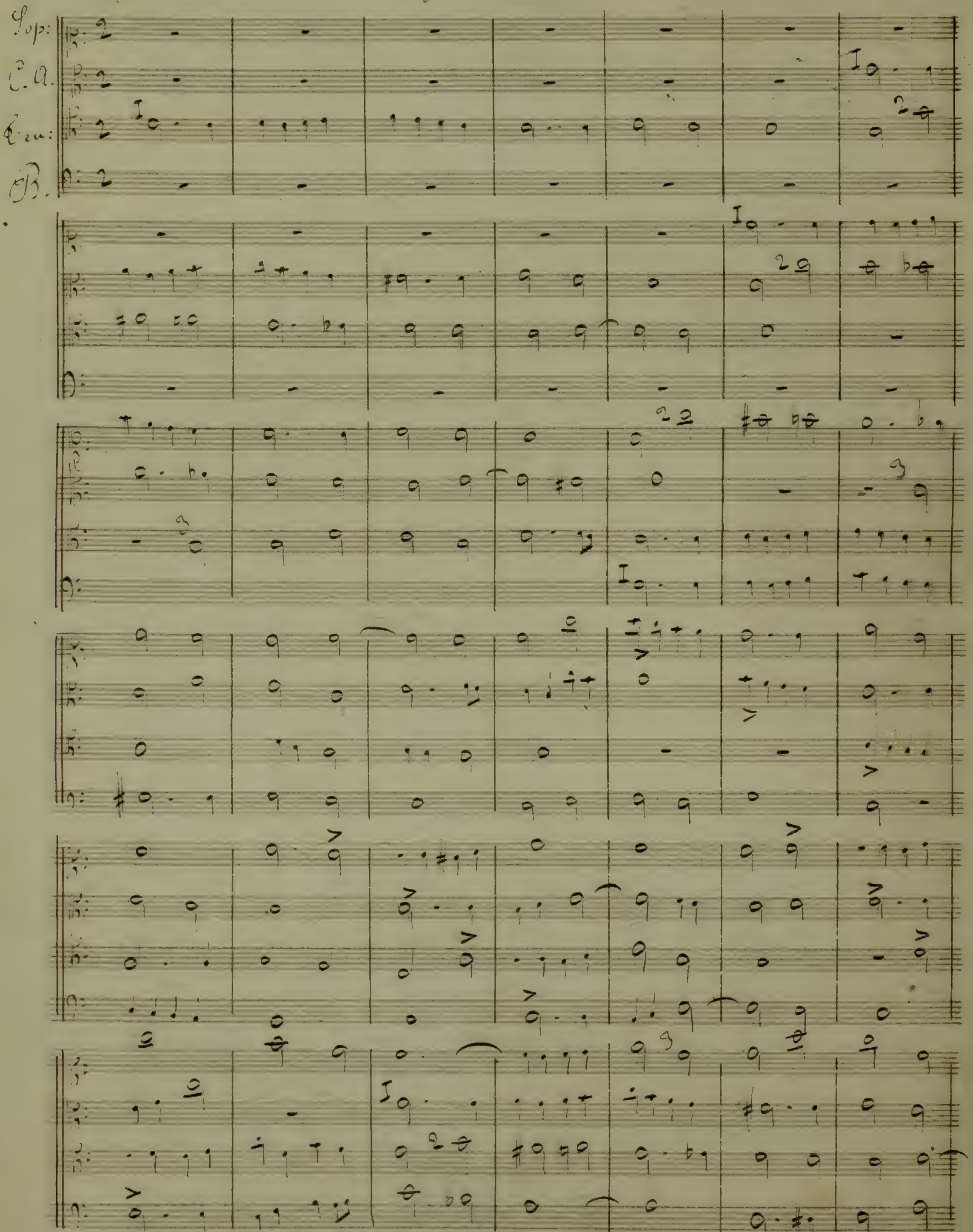

I
I Suj: en augmentation:
I rep:
contr-Suj:
Stretto
I
I renv:
I renv.

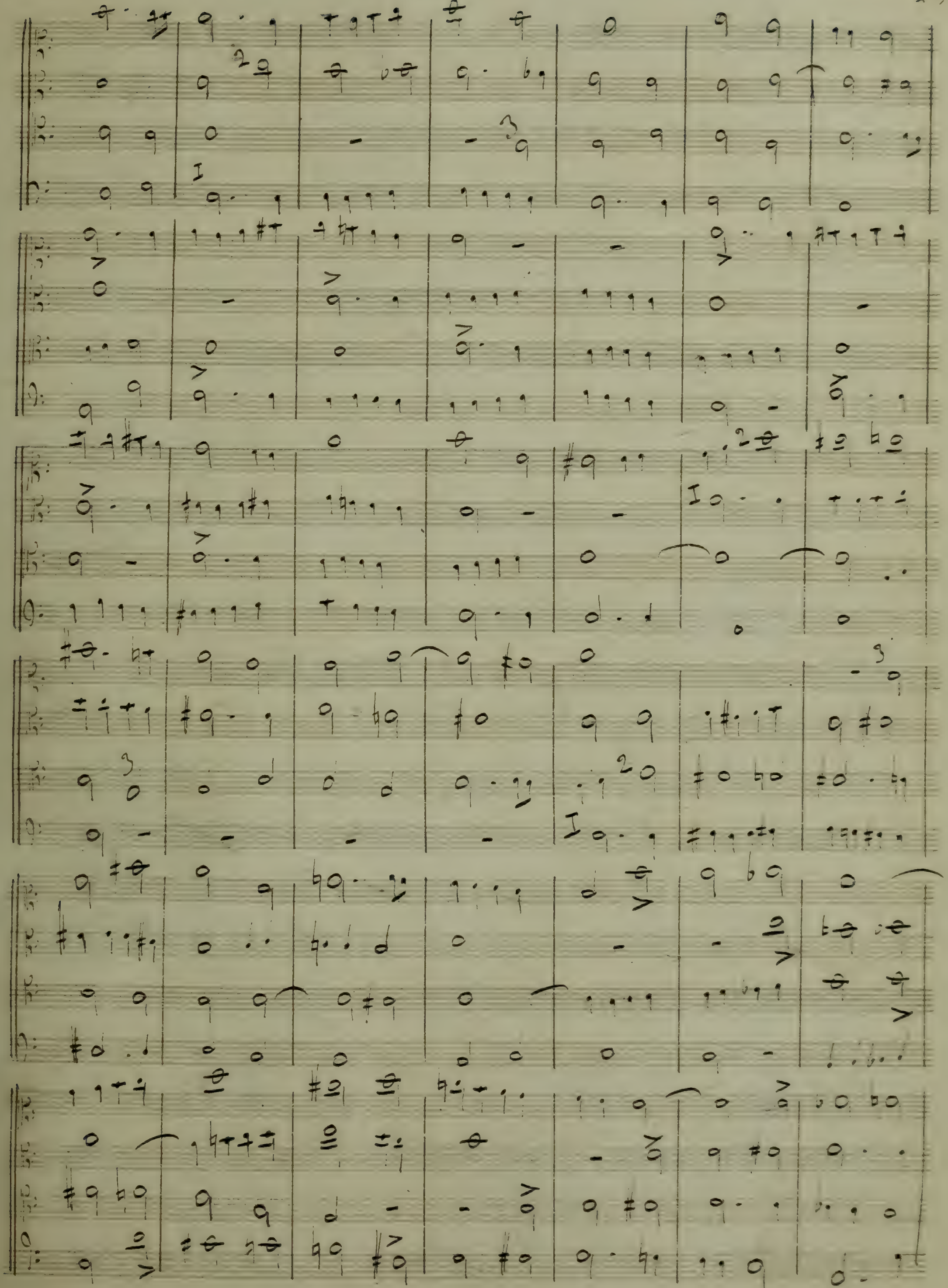


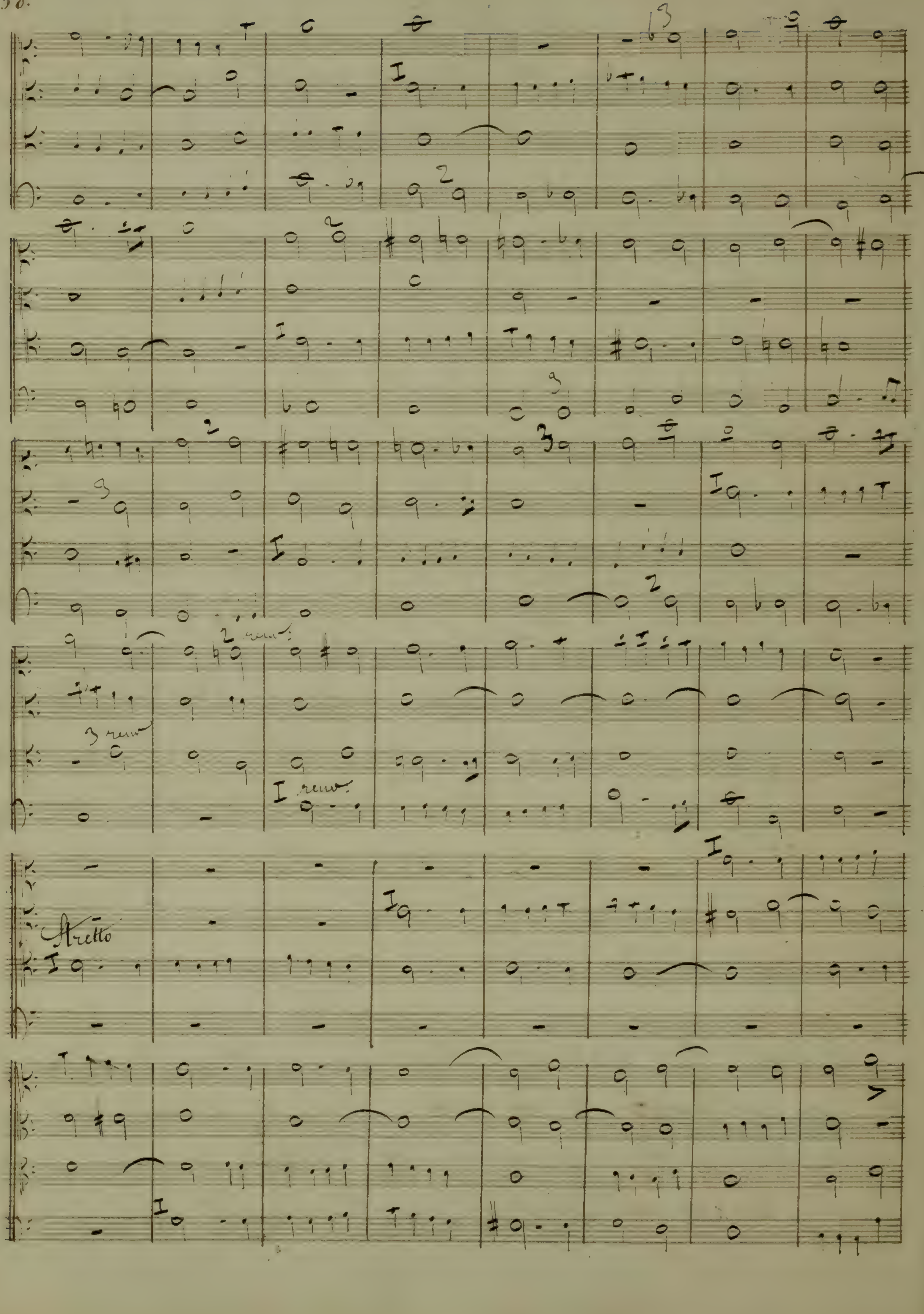
Fugue vocale à 4 parties

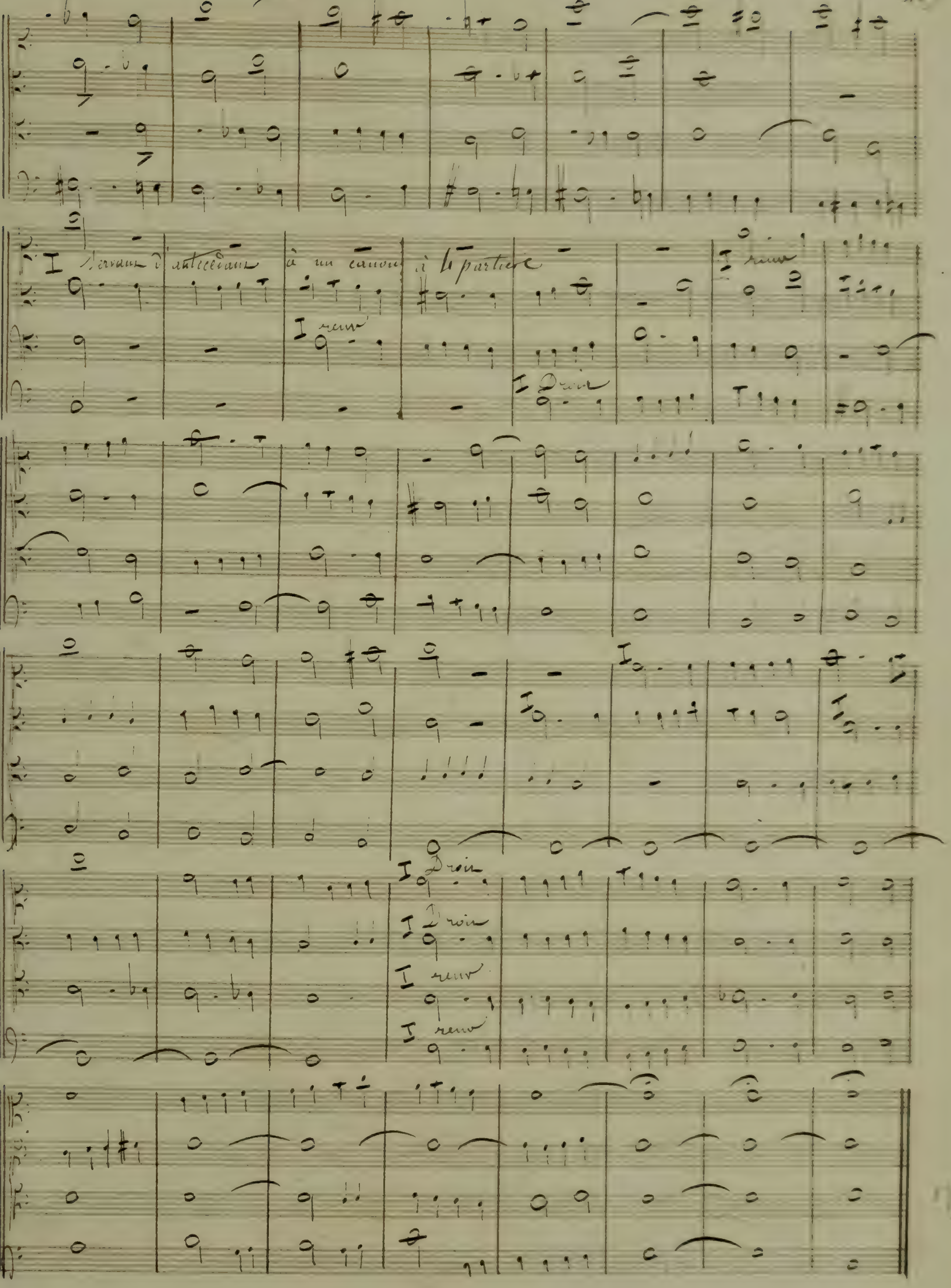
Sujet de C. A. Franck

Allegretto

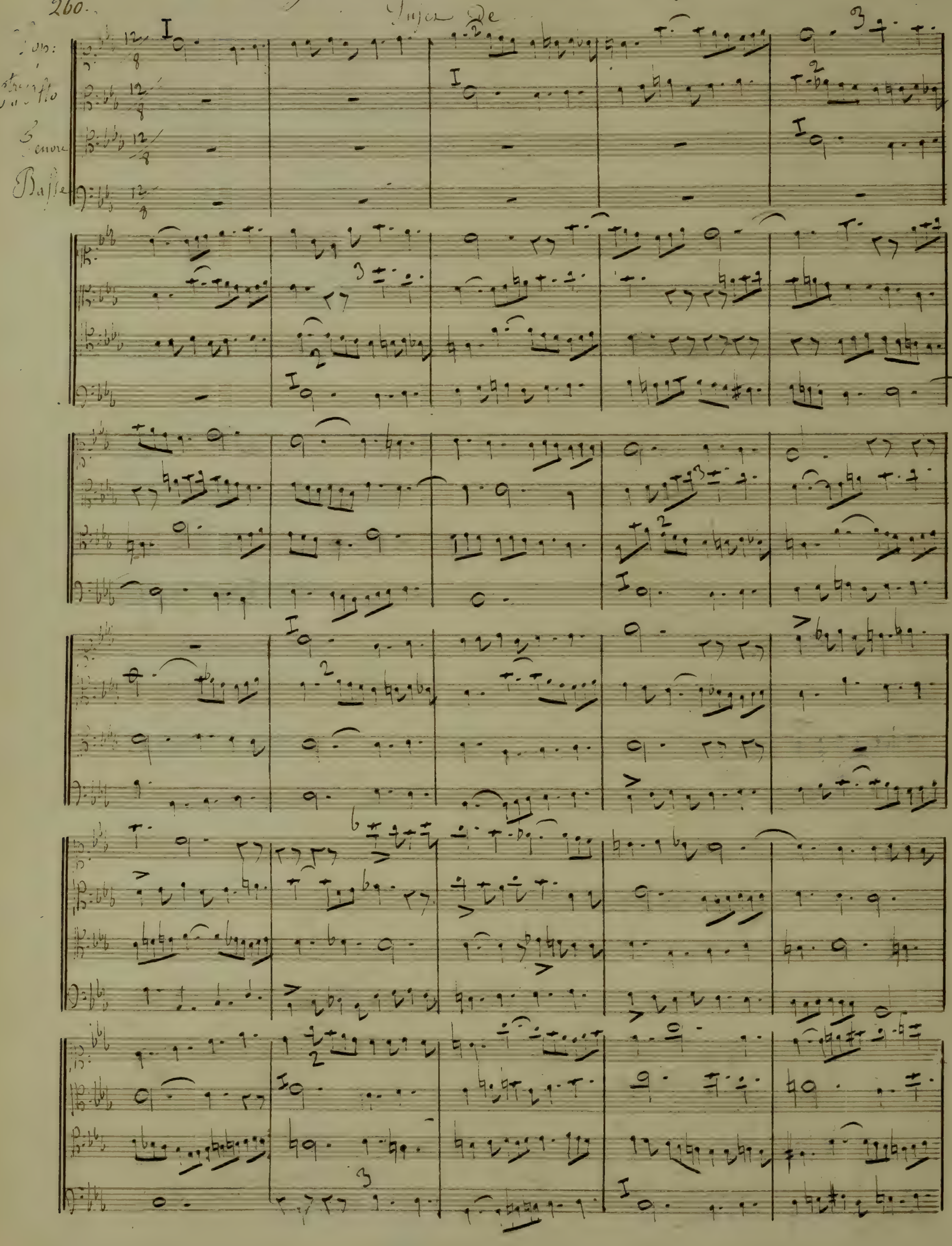


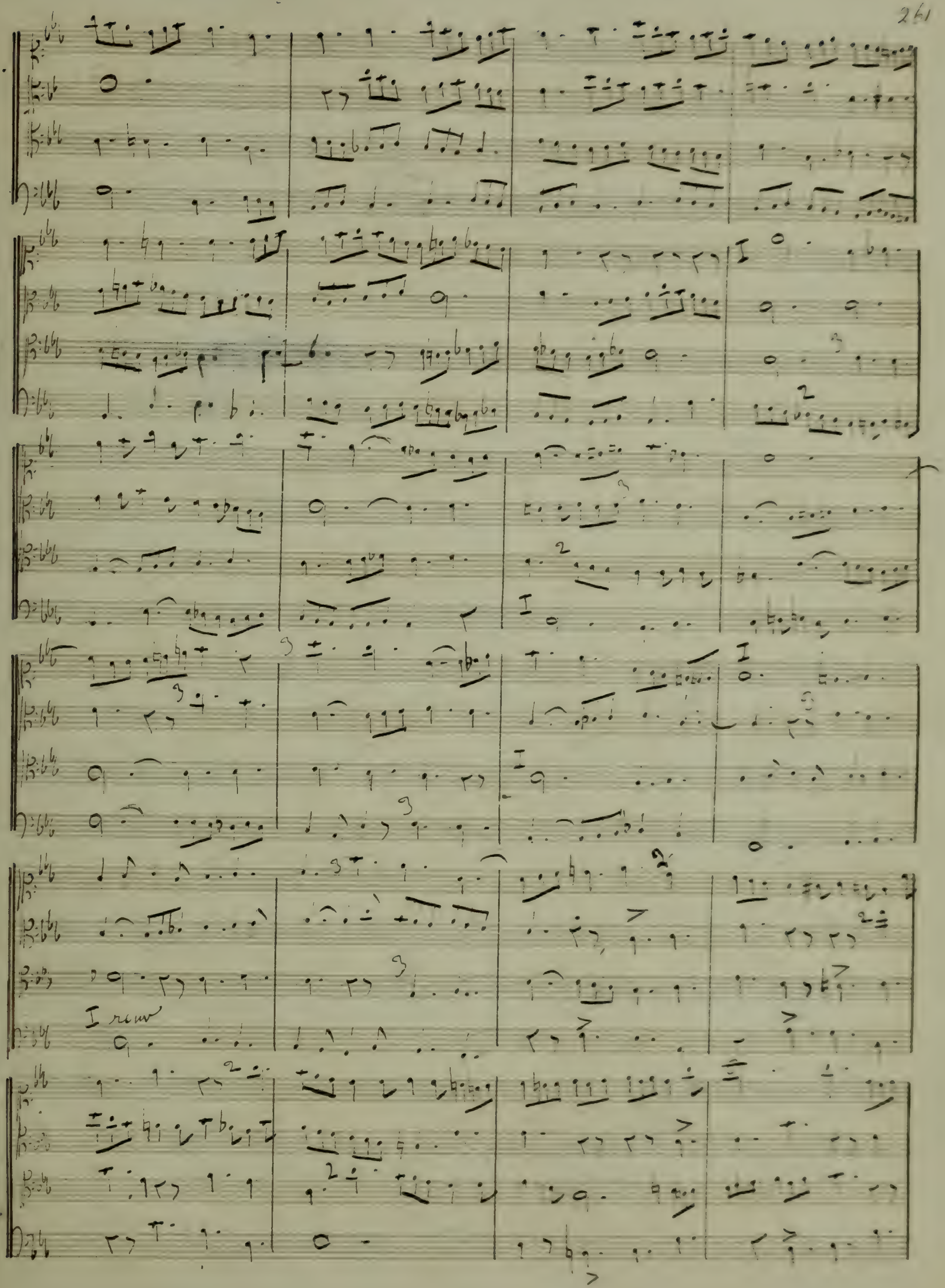


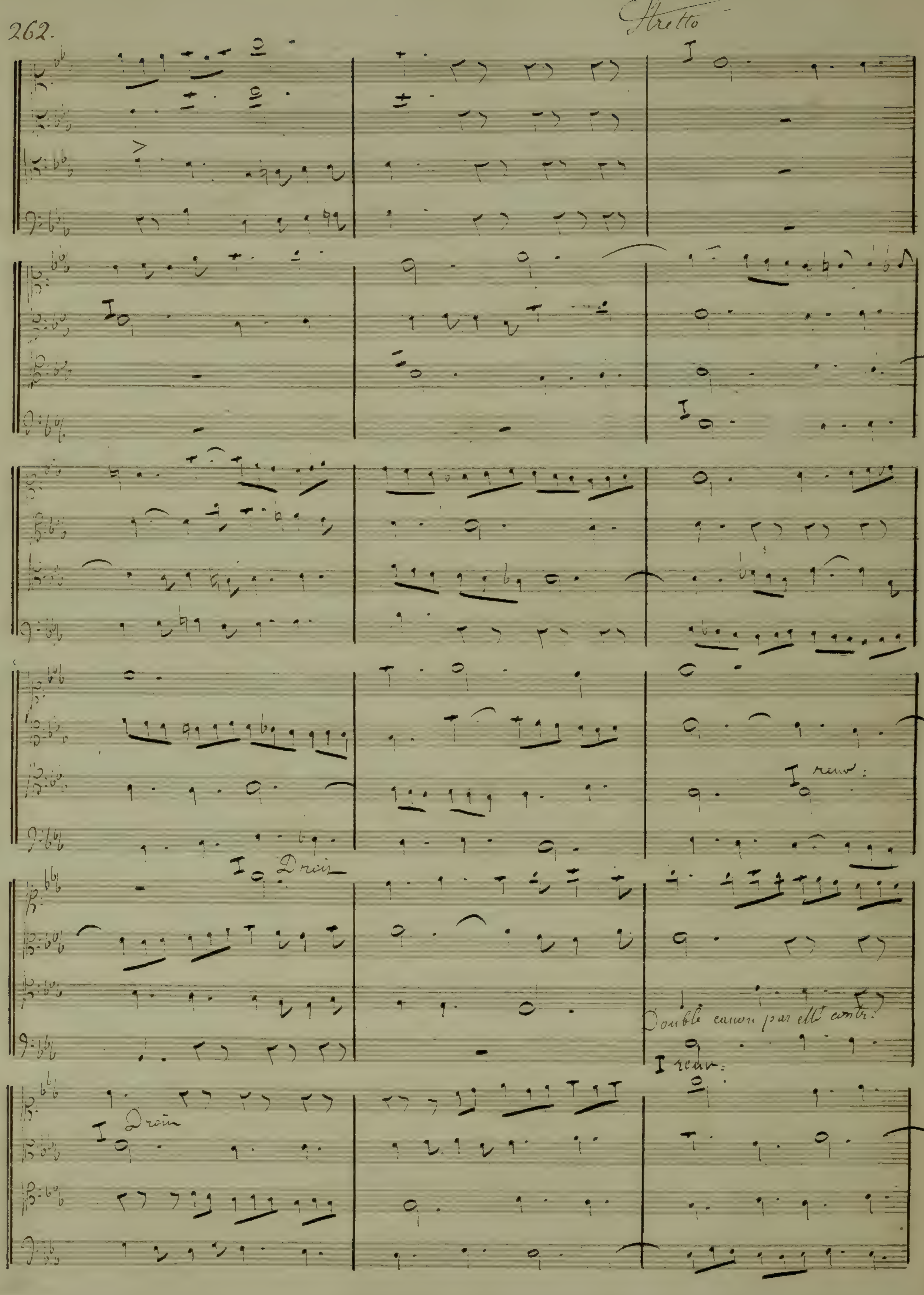

2 renv.
3 renv
I renv.
Stretto

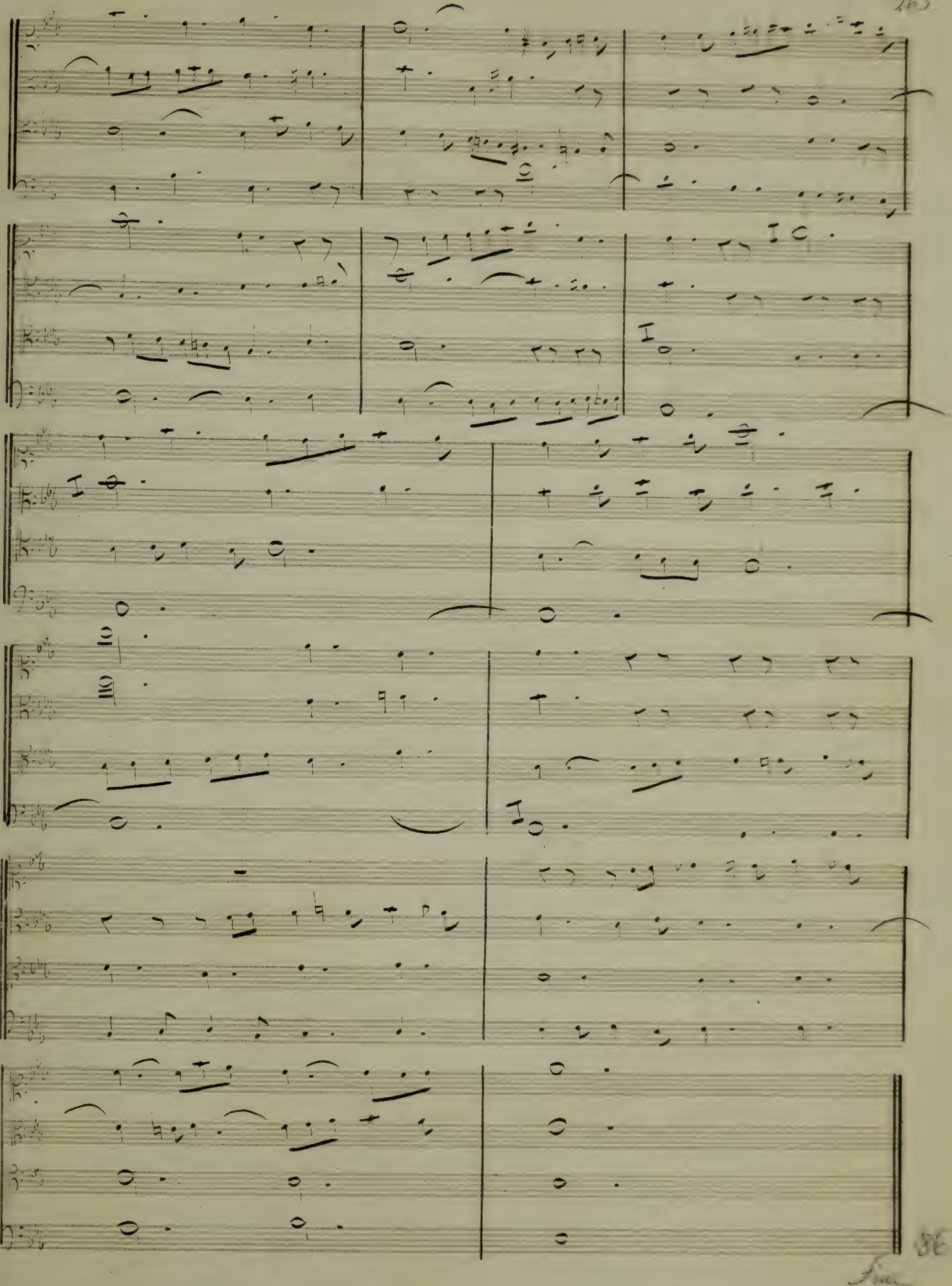

I Servant d'antecedant à un canon à 4 parties
I renv
I renv
I Droit
I Droit
I Droit
I renv
I renv

Fugue vocale à 4 parties






Stretto
I
I
I
I
I Droit
I renv:
Double canon par mvt contr.
I renv:
I Droit

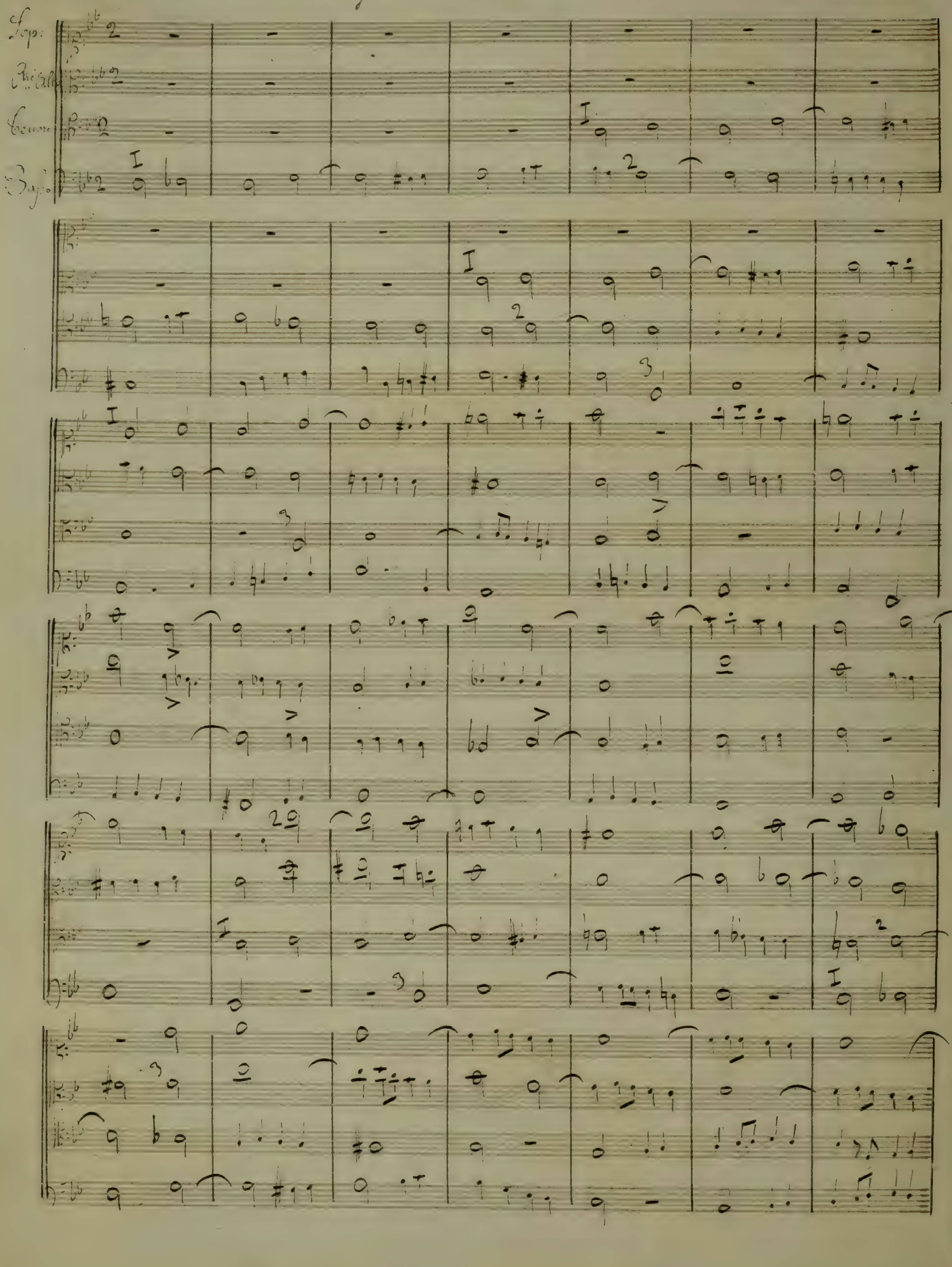


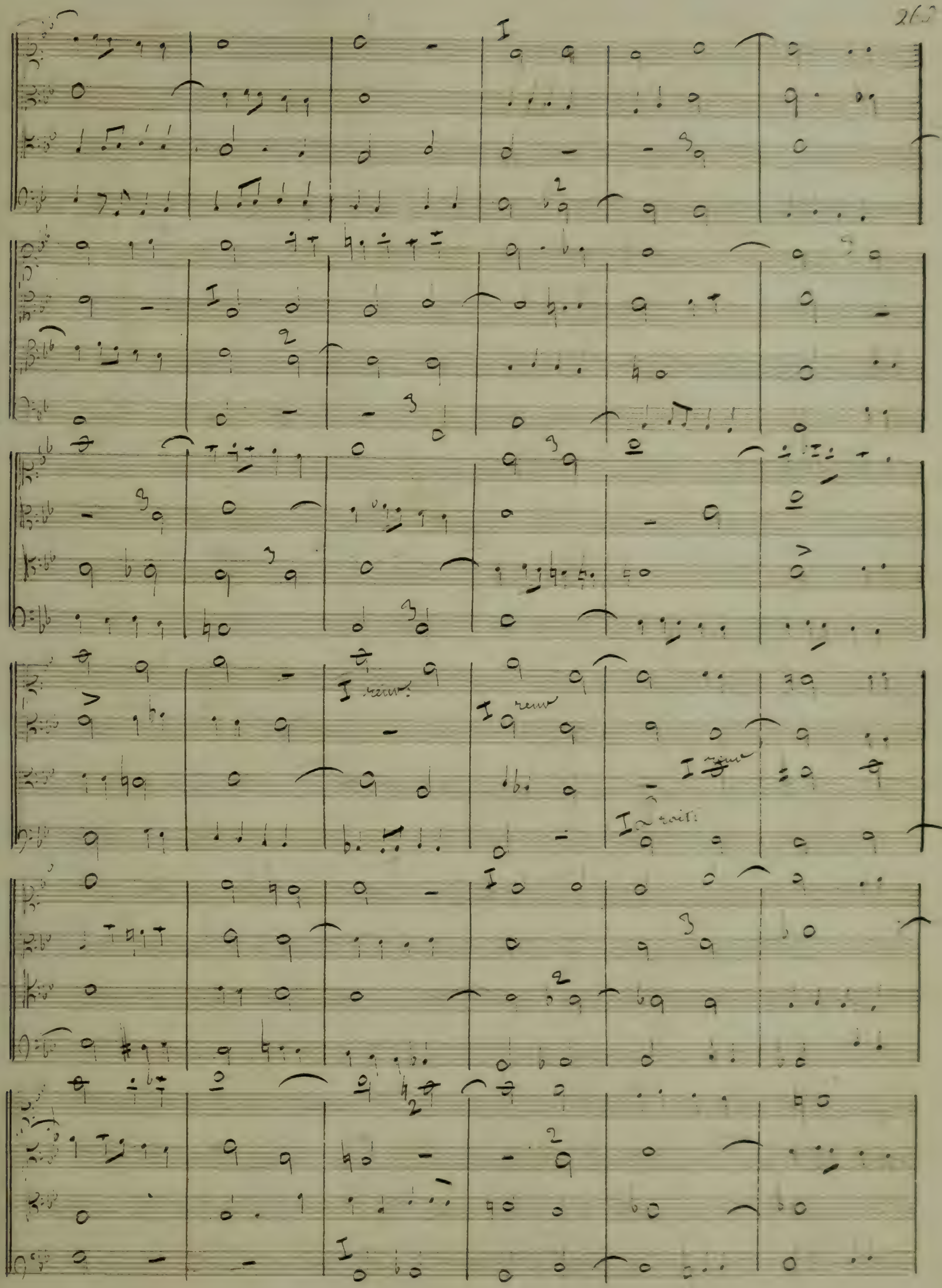
86

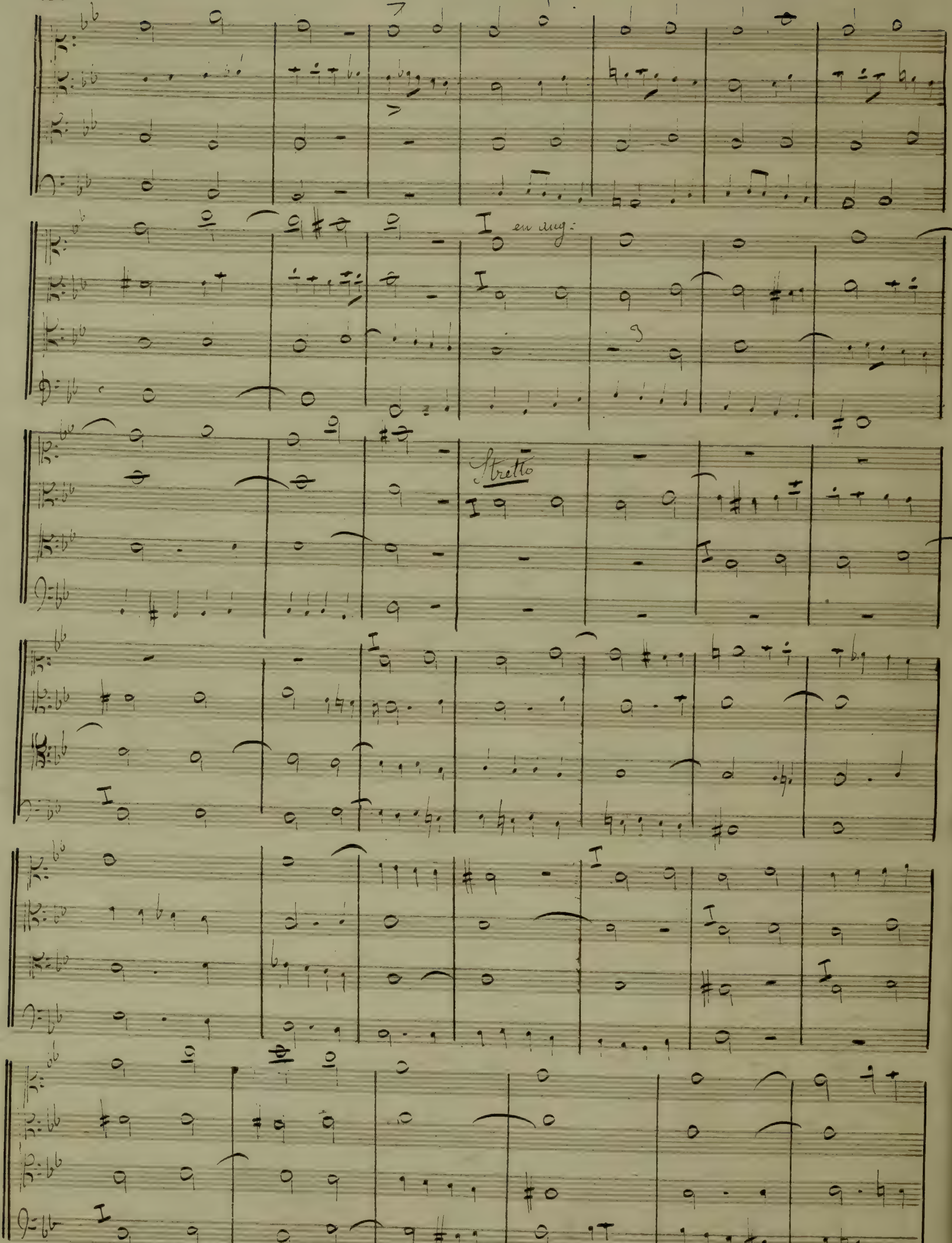
Fugue vocale à 4 parties

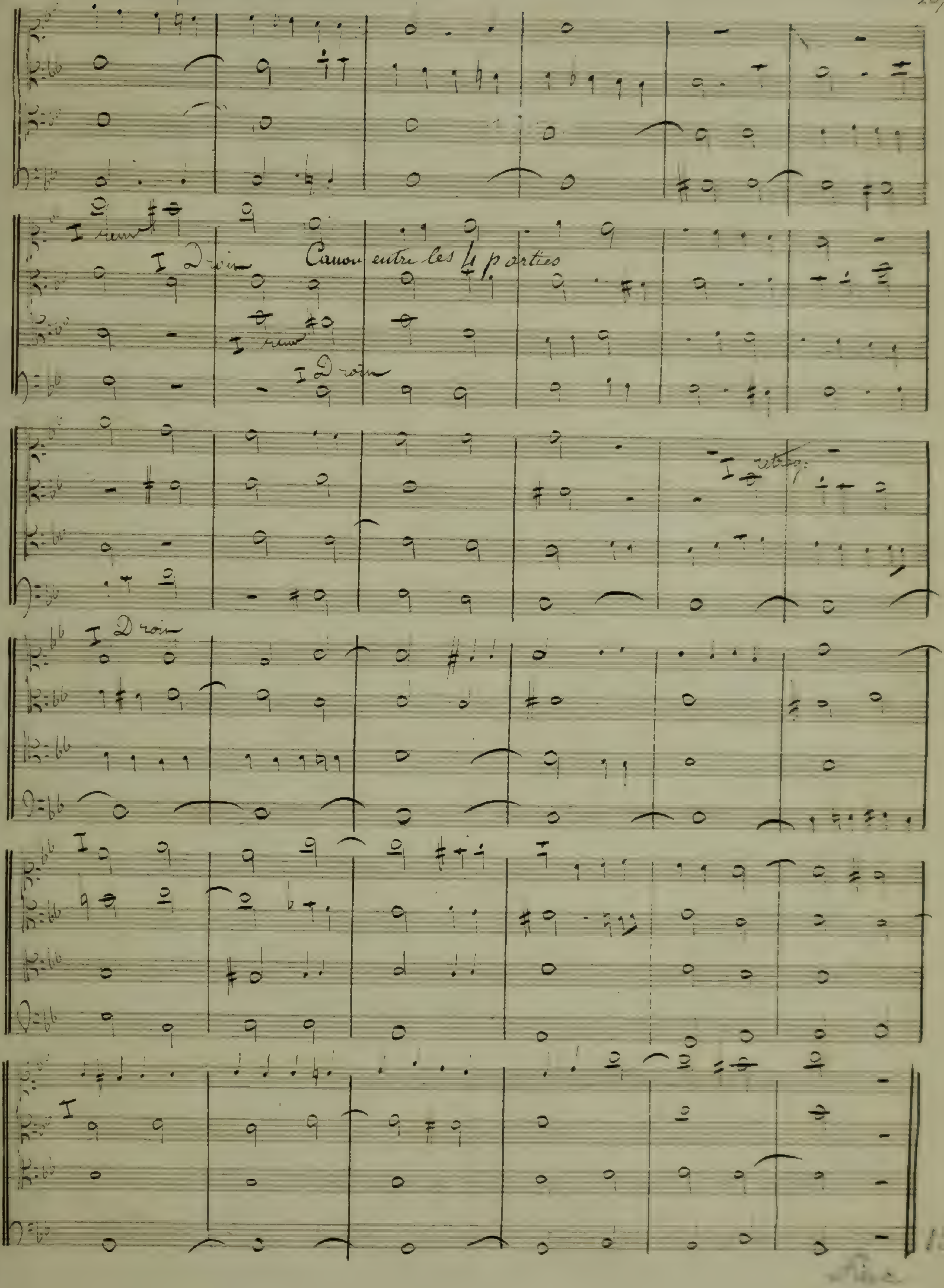
Suj: de C. A. Franck.

Moderato.






en aug:
Stretto


I renv
I Droit
Canon entre les 4 parties
I renv
I Droit
I retrog.
I Droit
I
I

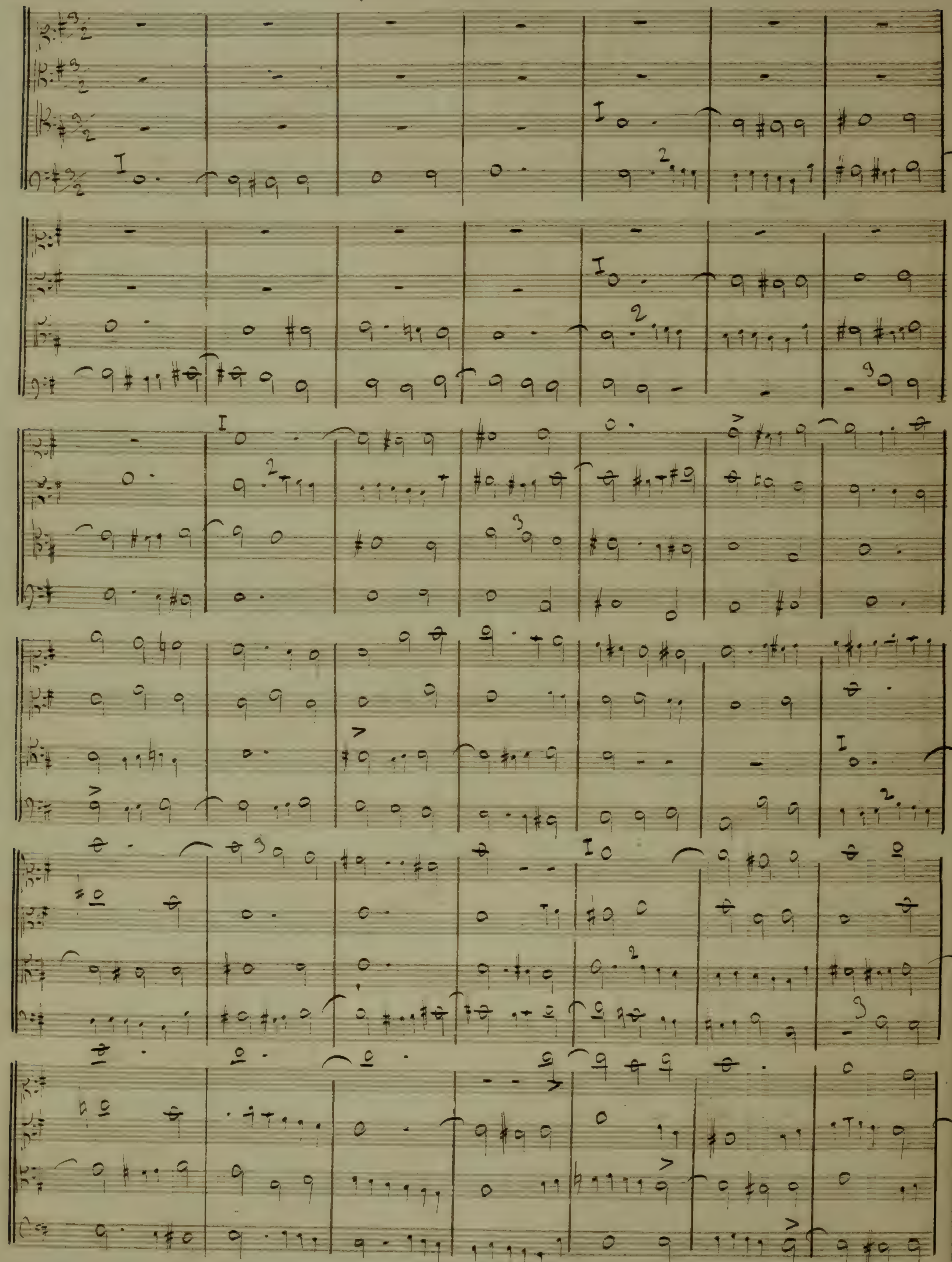
155.

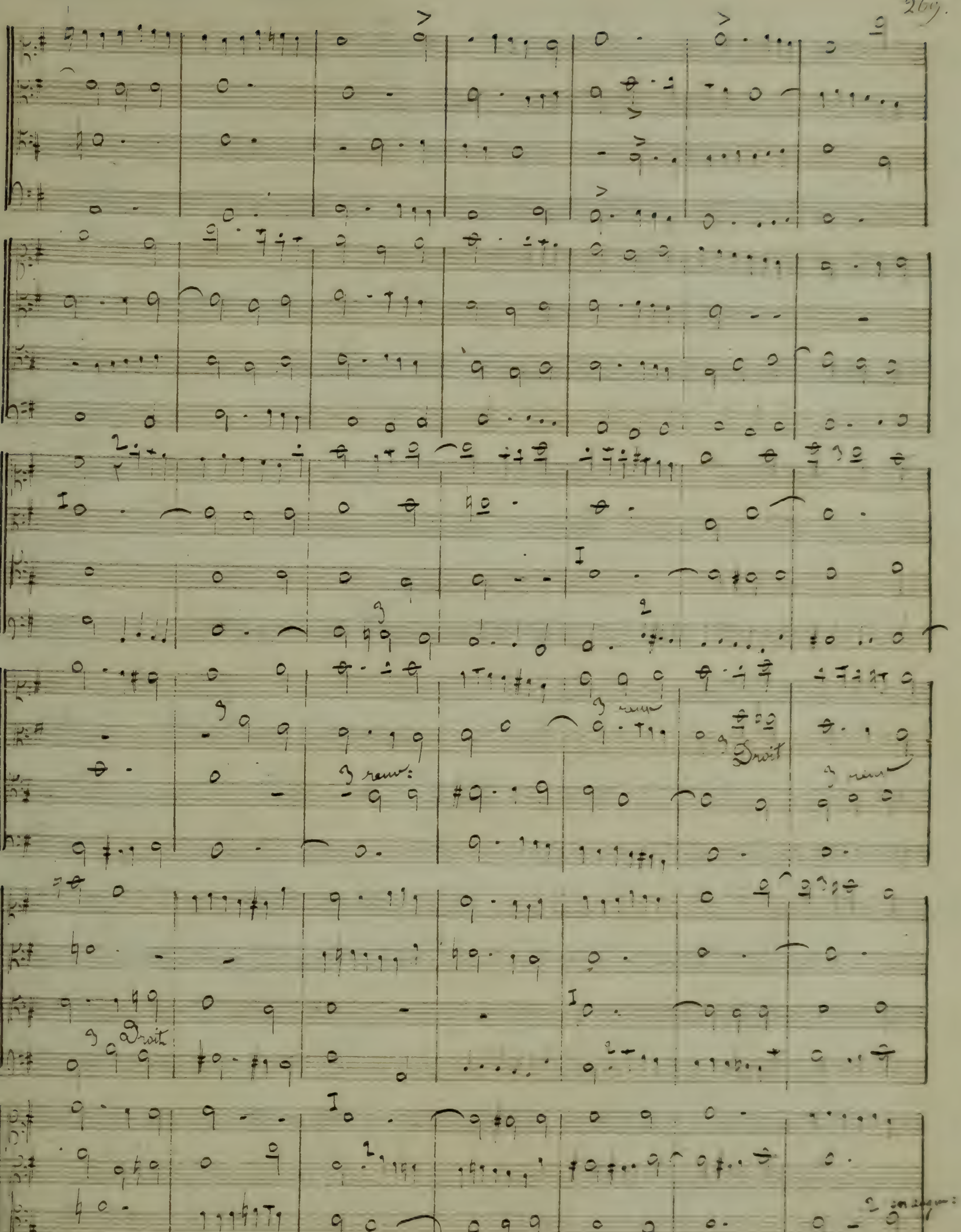
Fine

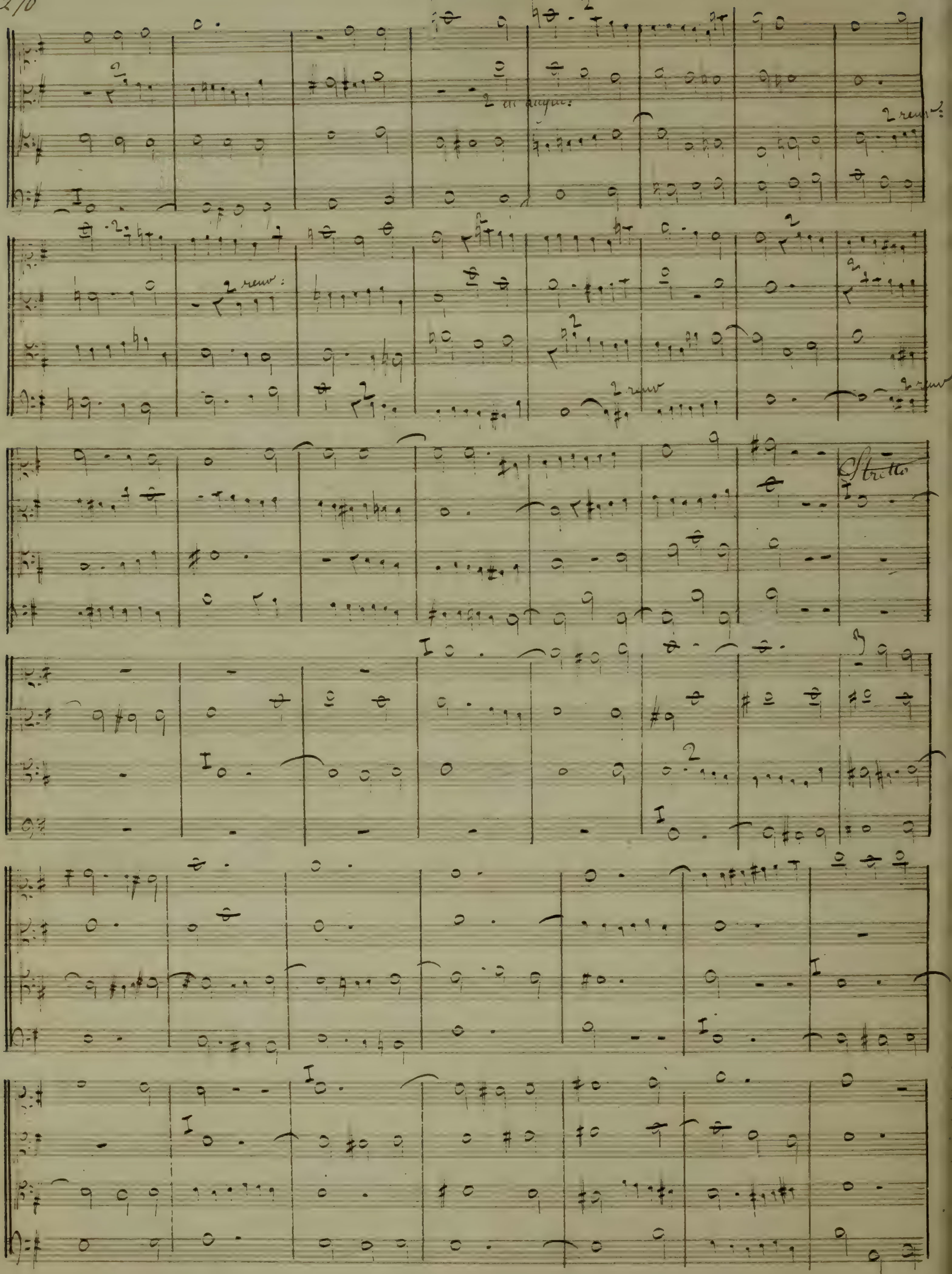
Fugue vocale à 4 parties

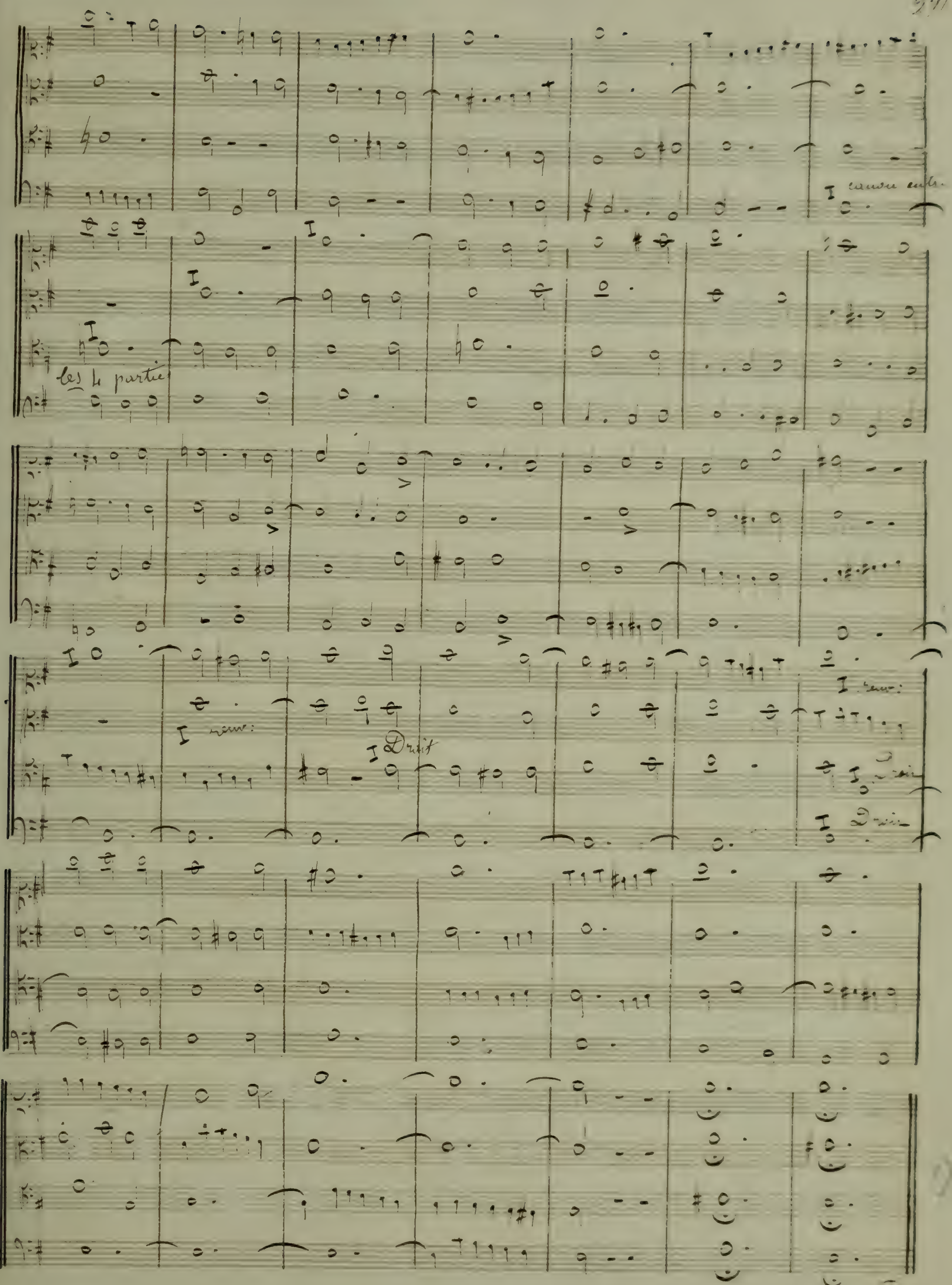
Suj: de C. A. Franck –

Andantino.




Droit
Droit

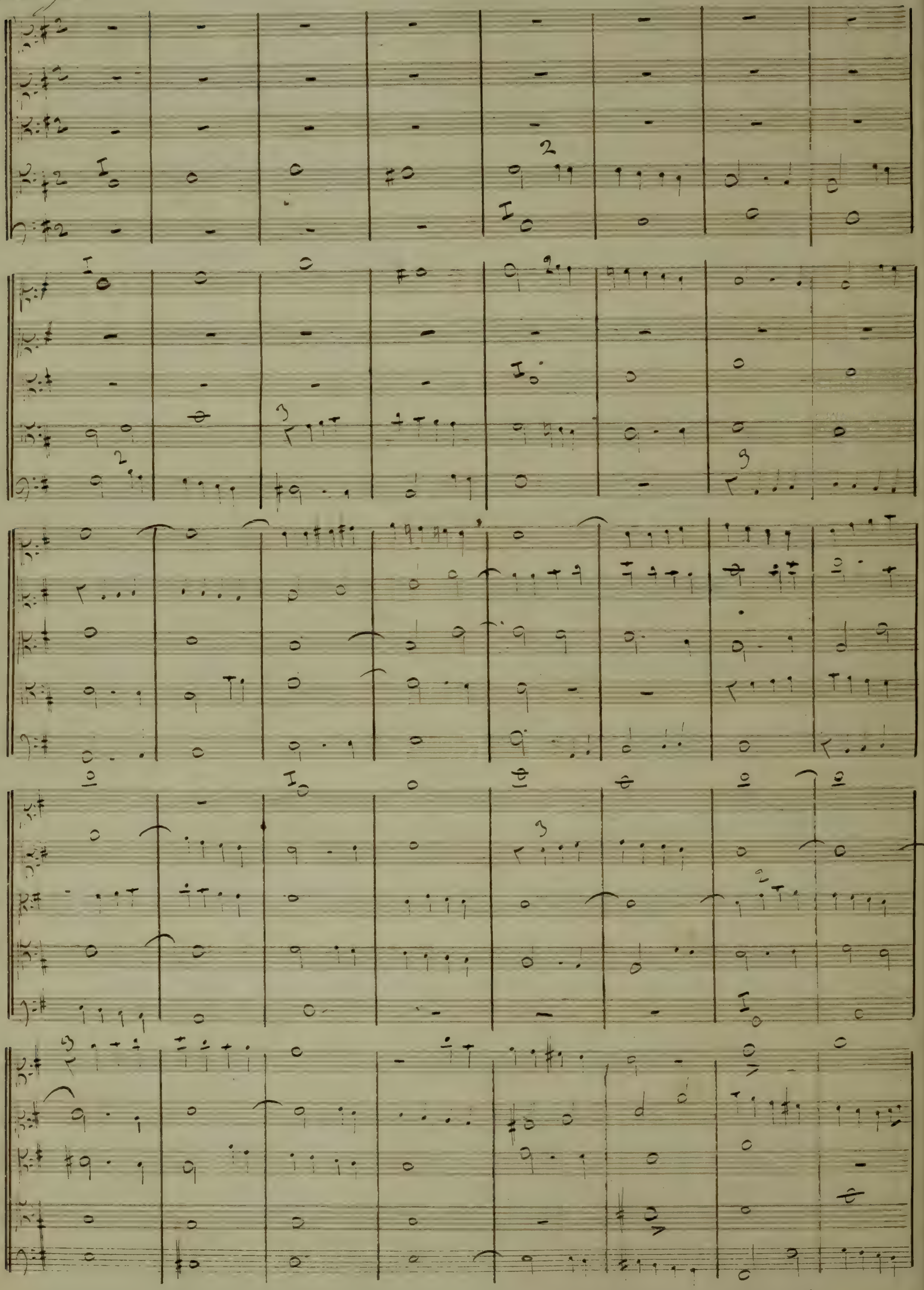

2 renv:
Stretto

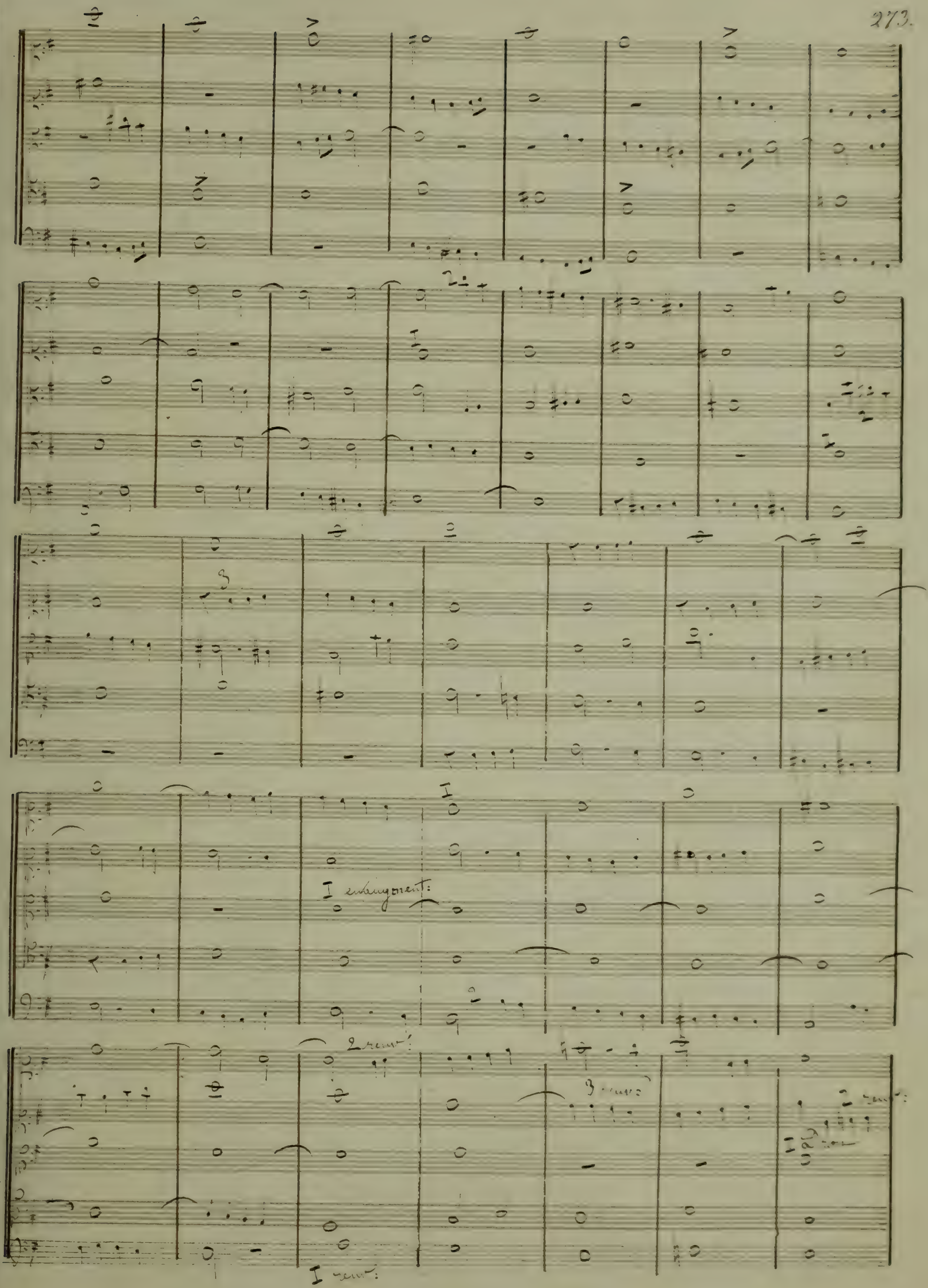

les 4 parties
Droit
Fin

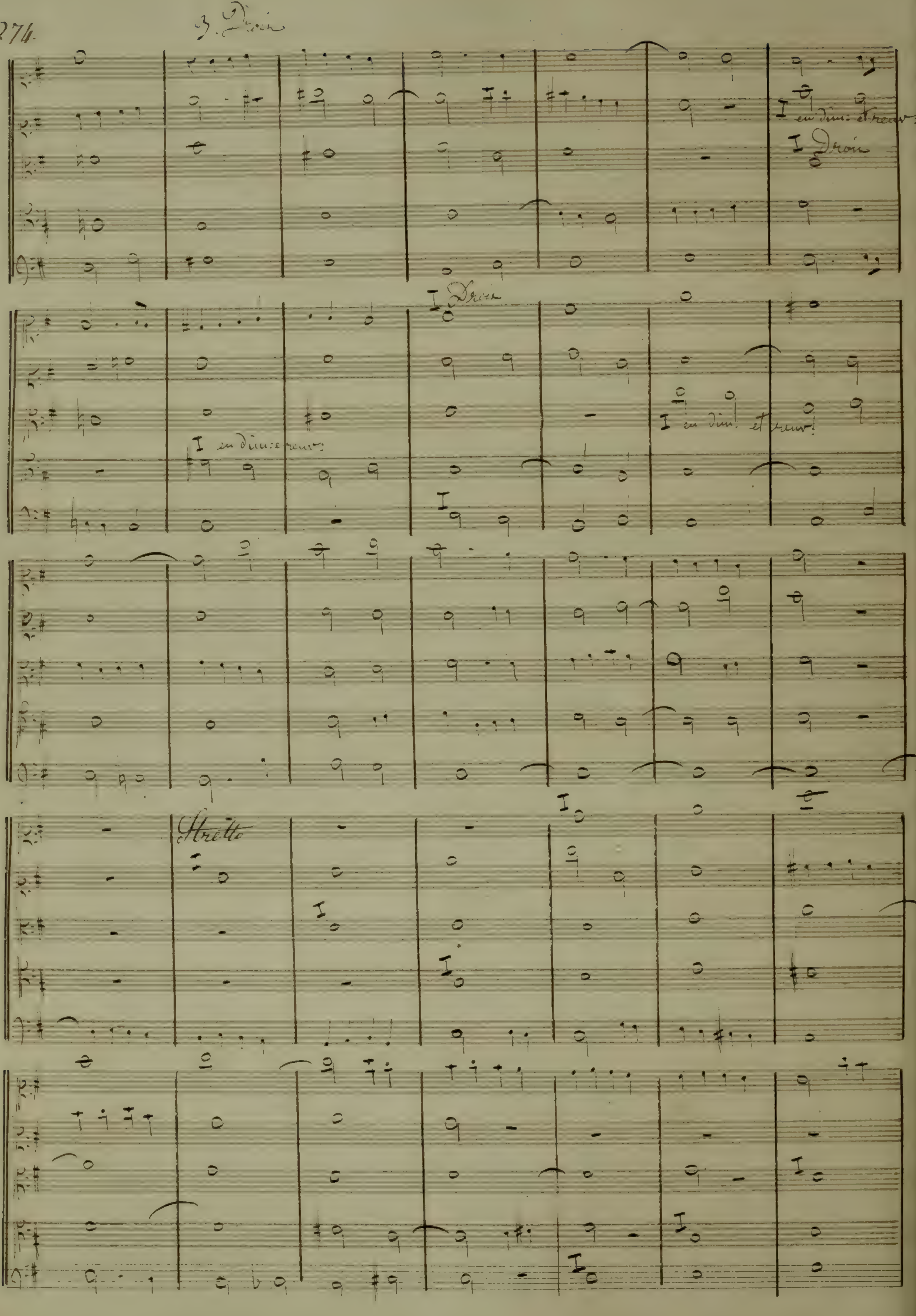
Fugue vocale à 5 parties.

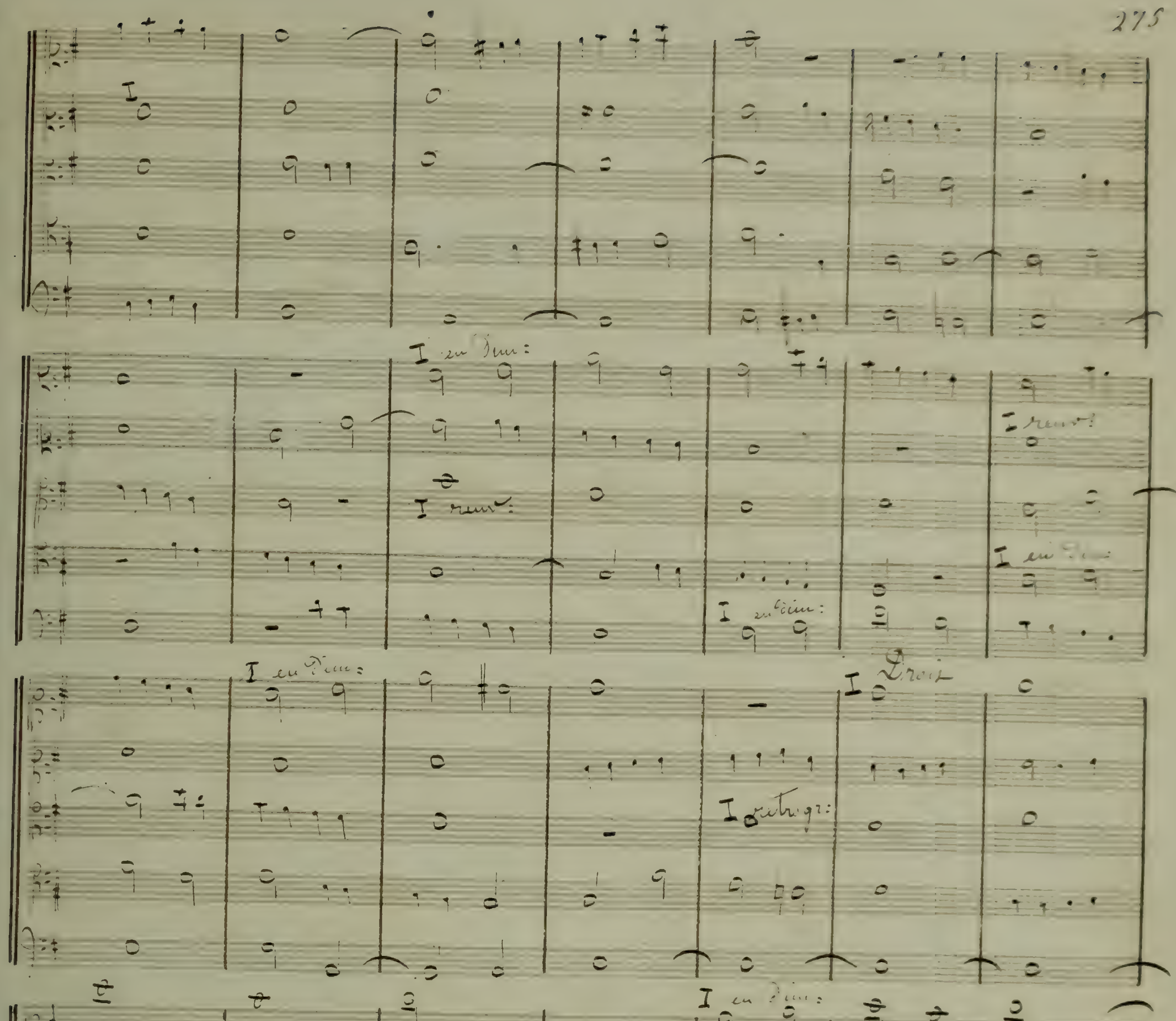
Sujet de Mozart.

Allegro



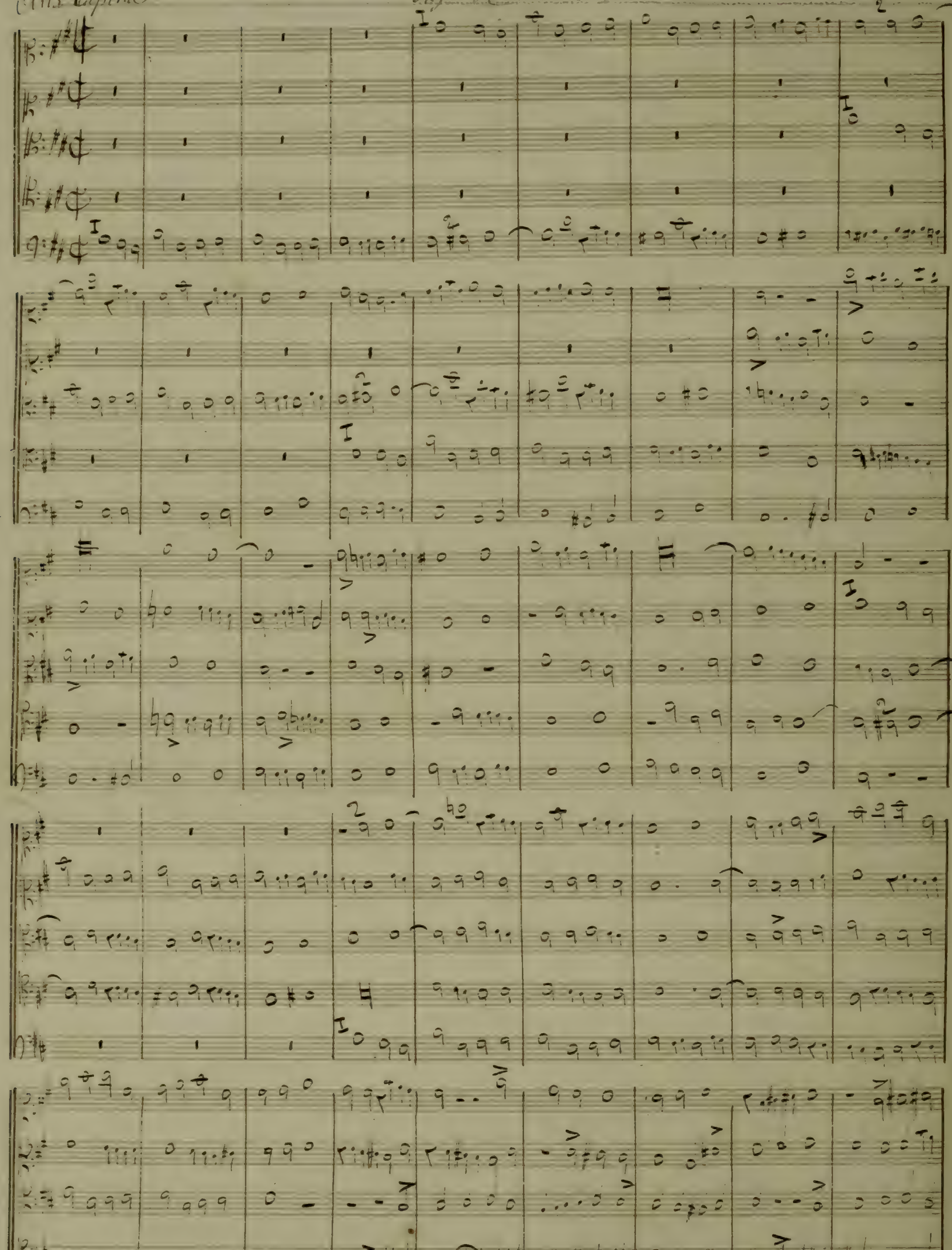

I renversement:
2 renv:
3 renv:
2 renv:
I renv:

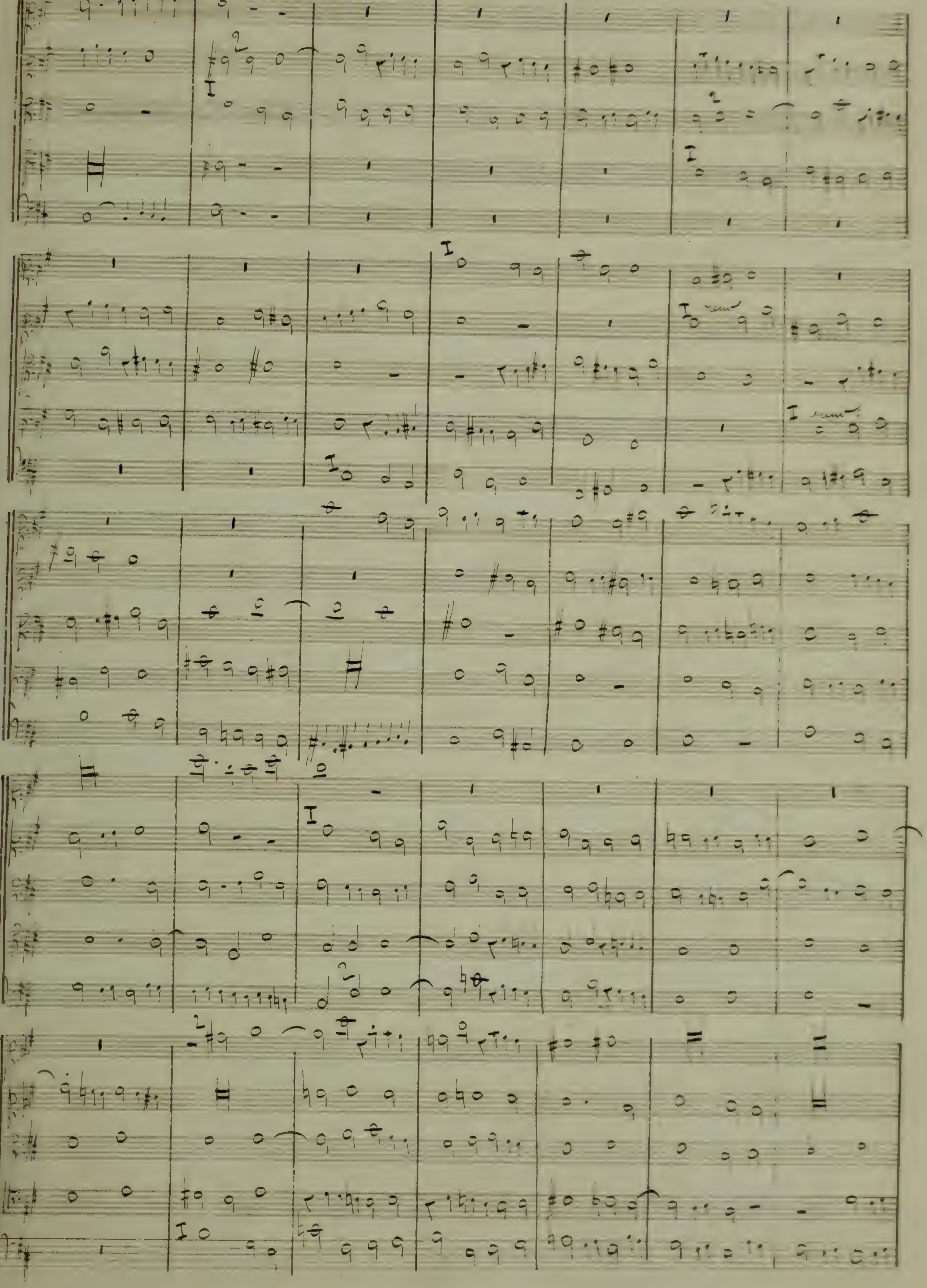

3. Droit
I en dim: et renv:
I Droit
I Droit
I en dim! et renv!
I en dim: et renv:
Stretto

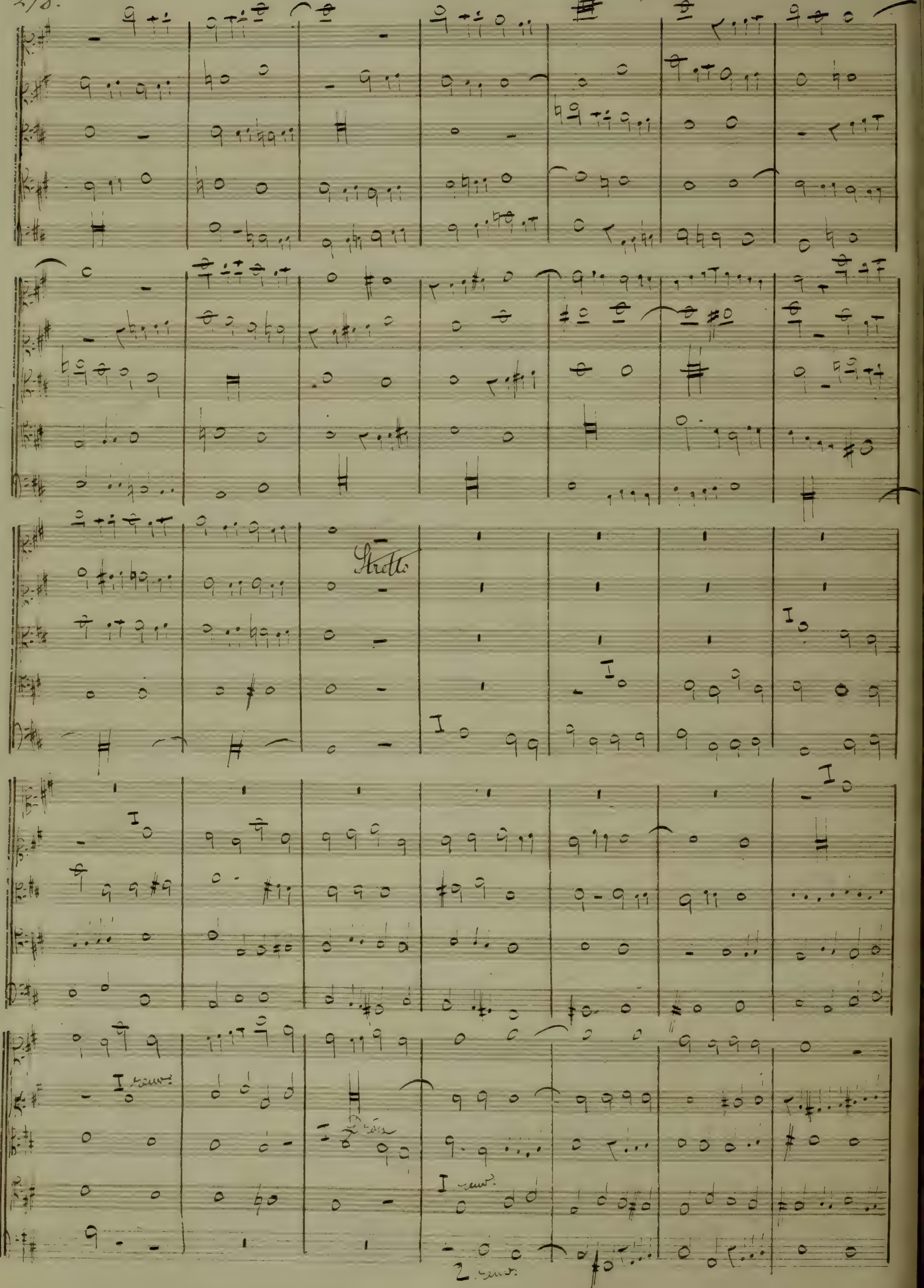

I en Dim:
I renv:
I renv:
I en Dim:
I en Dim:
I en Dim:
I Droit
I rétrogr:
I en Dim:
I en Dim
I en Dim:

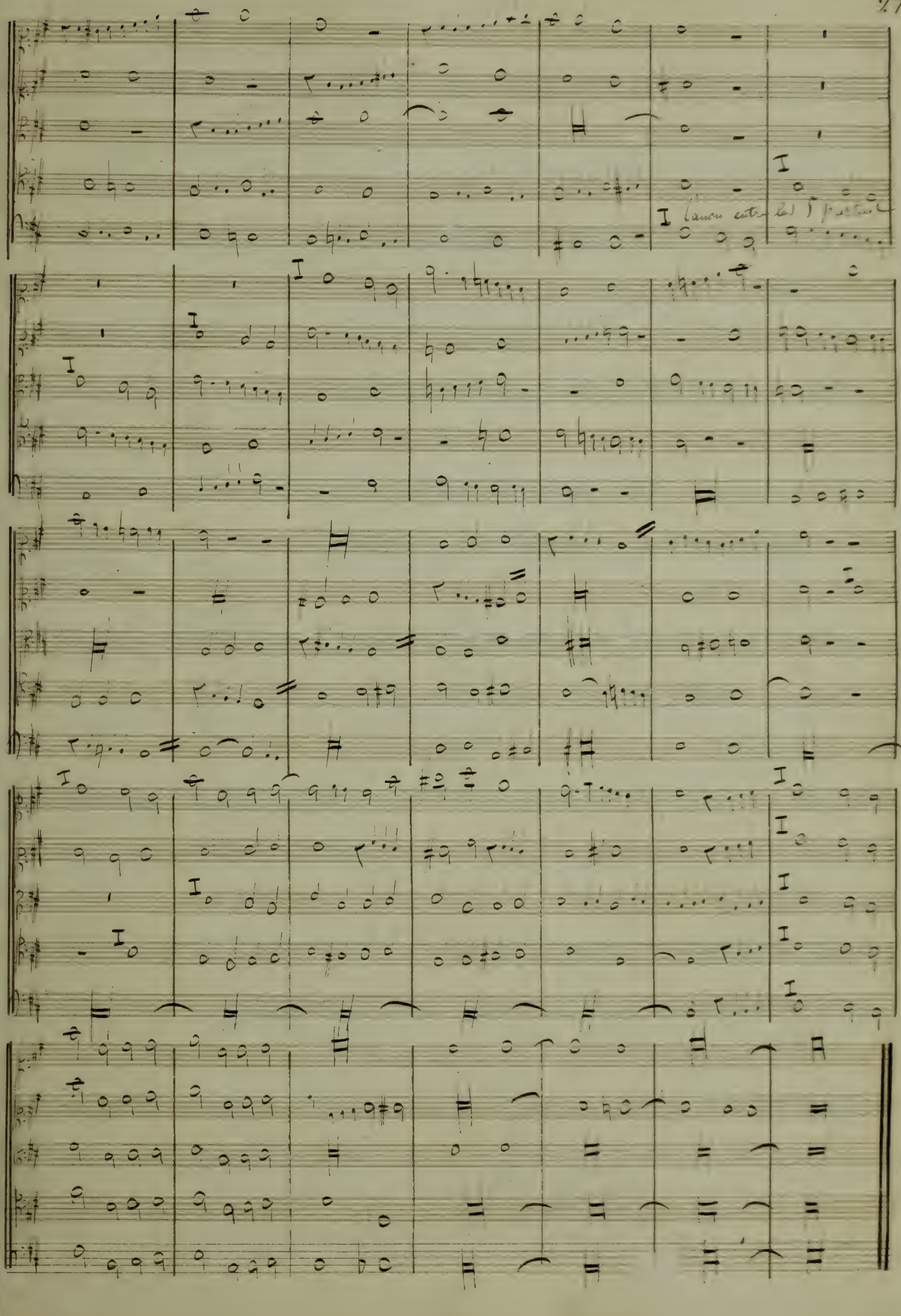
Fugue vocale à 5 parties

(Alla Capella)



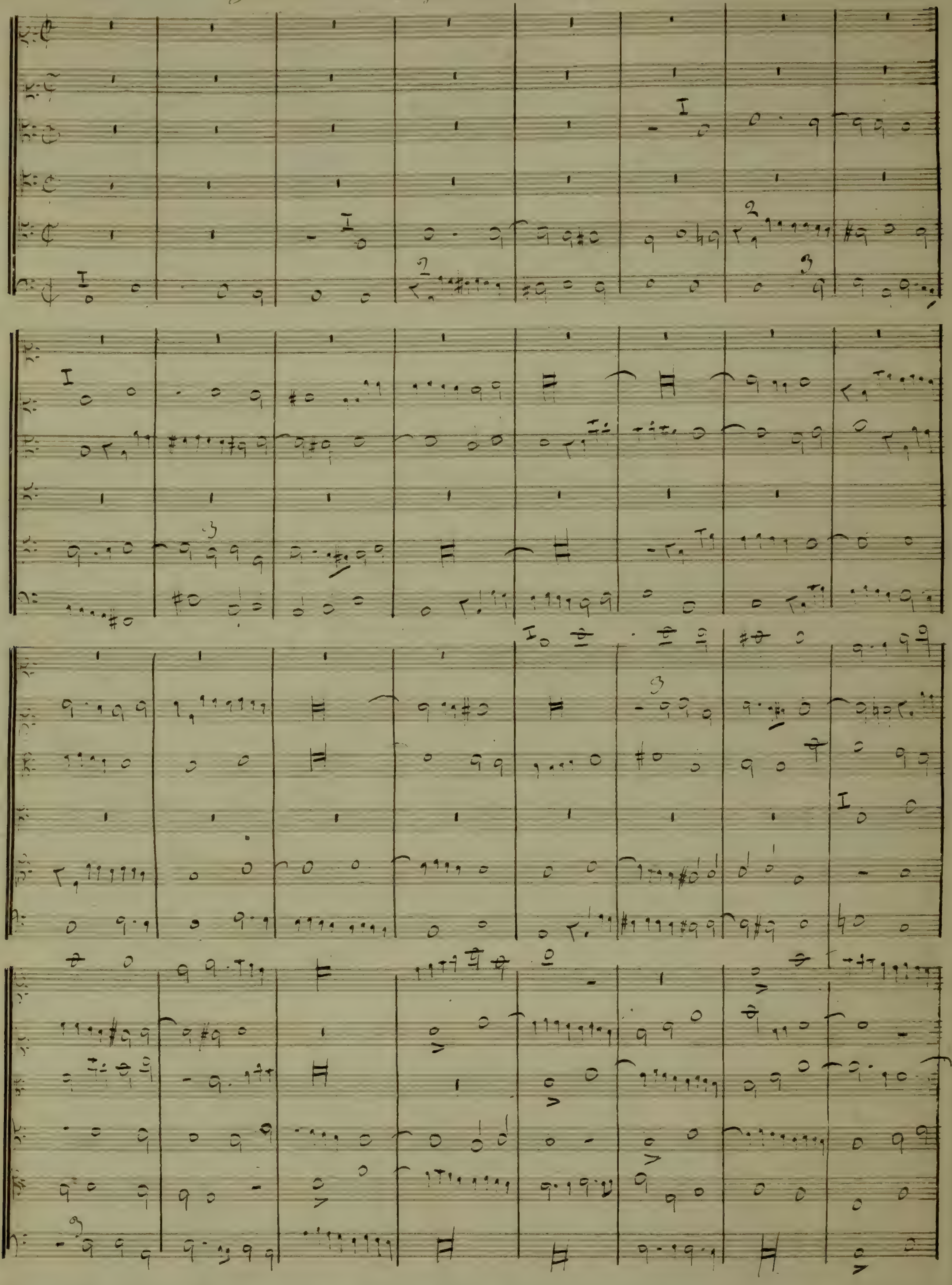


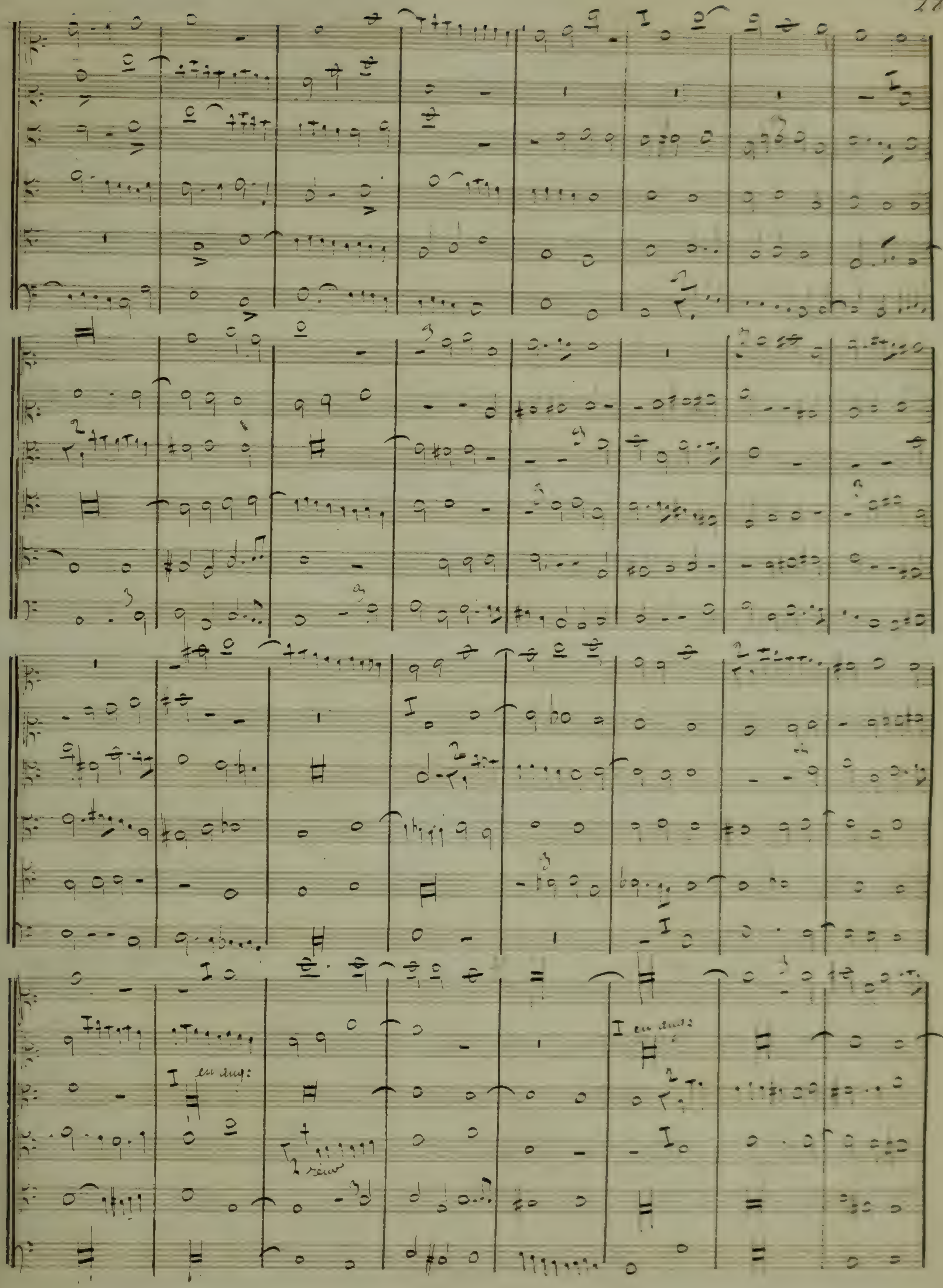

Stretto

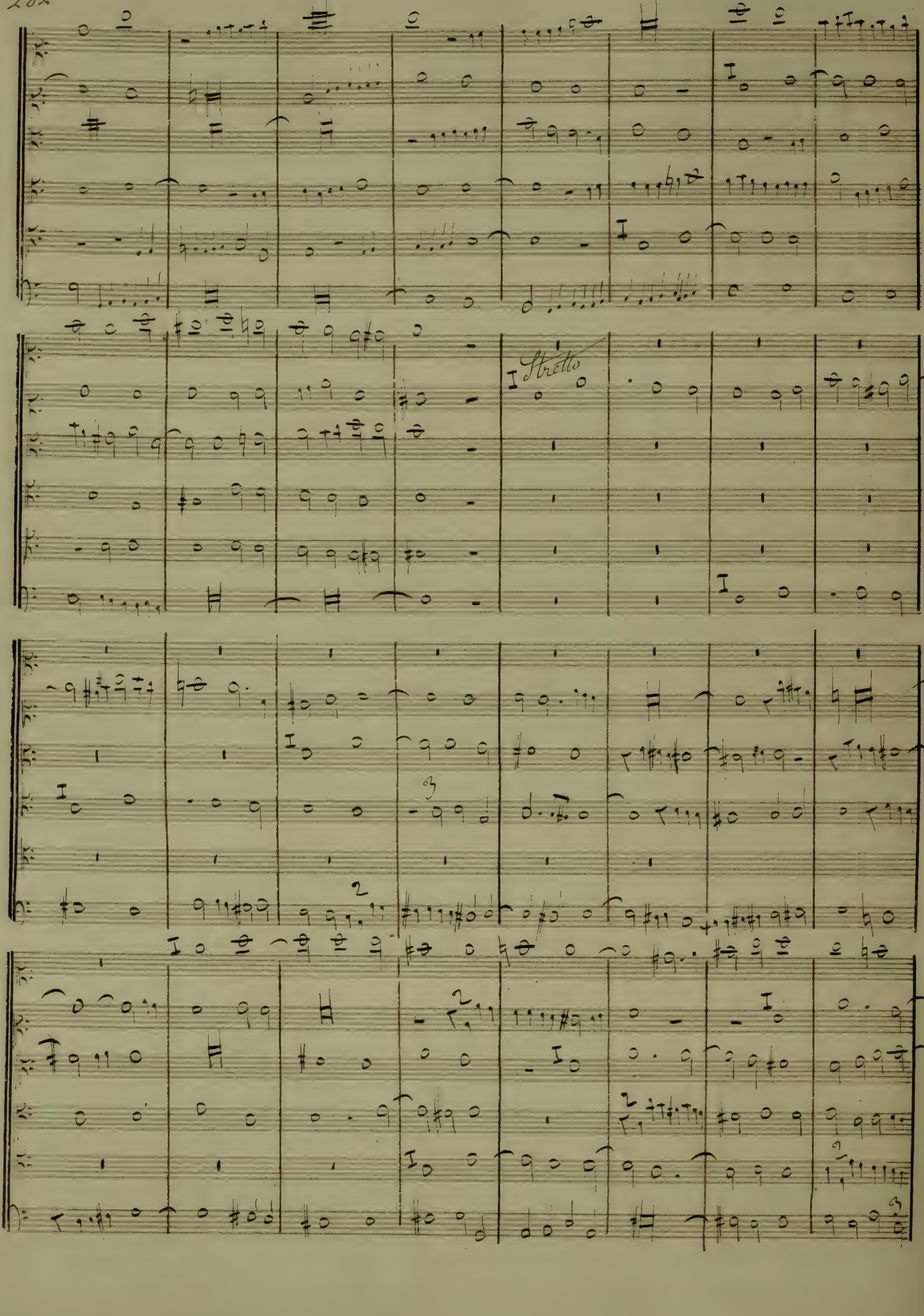

I Canon entre les 5 parties

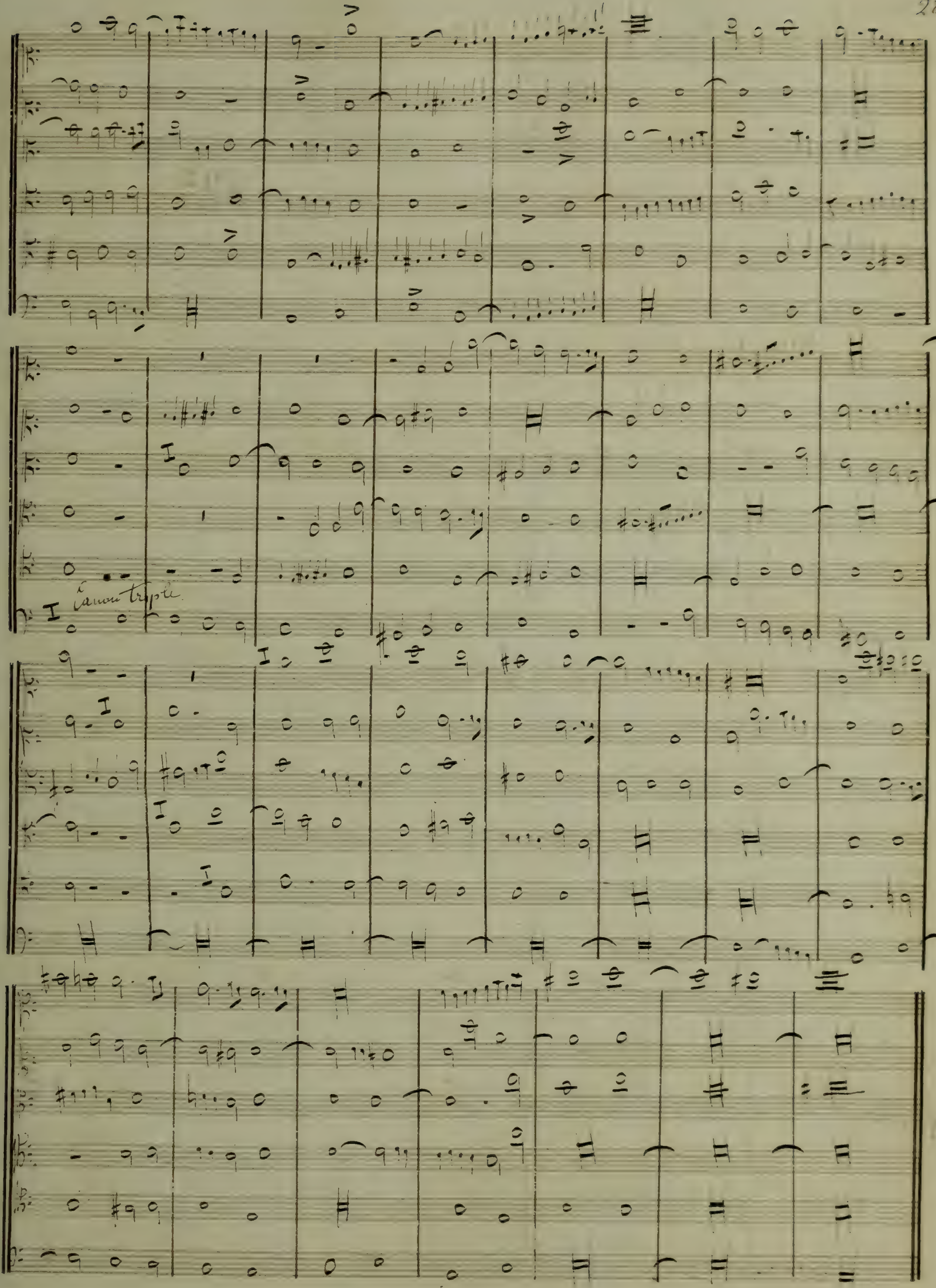
Moderato. 280. Fugue vocale à 6 parties.

Sujet D...



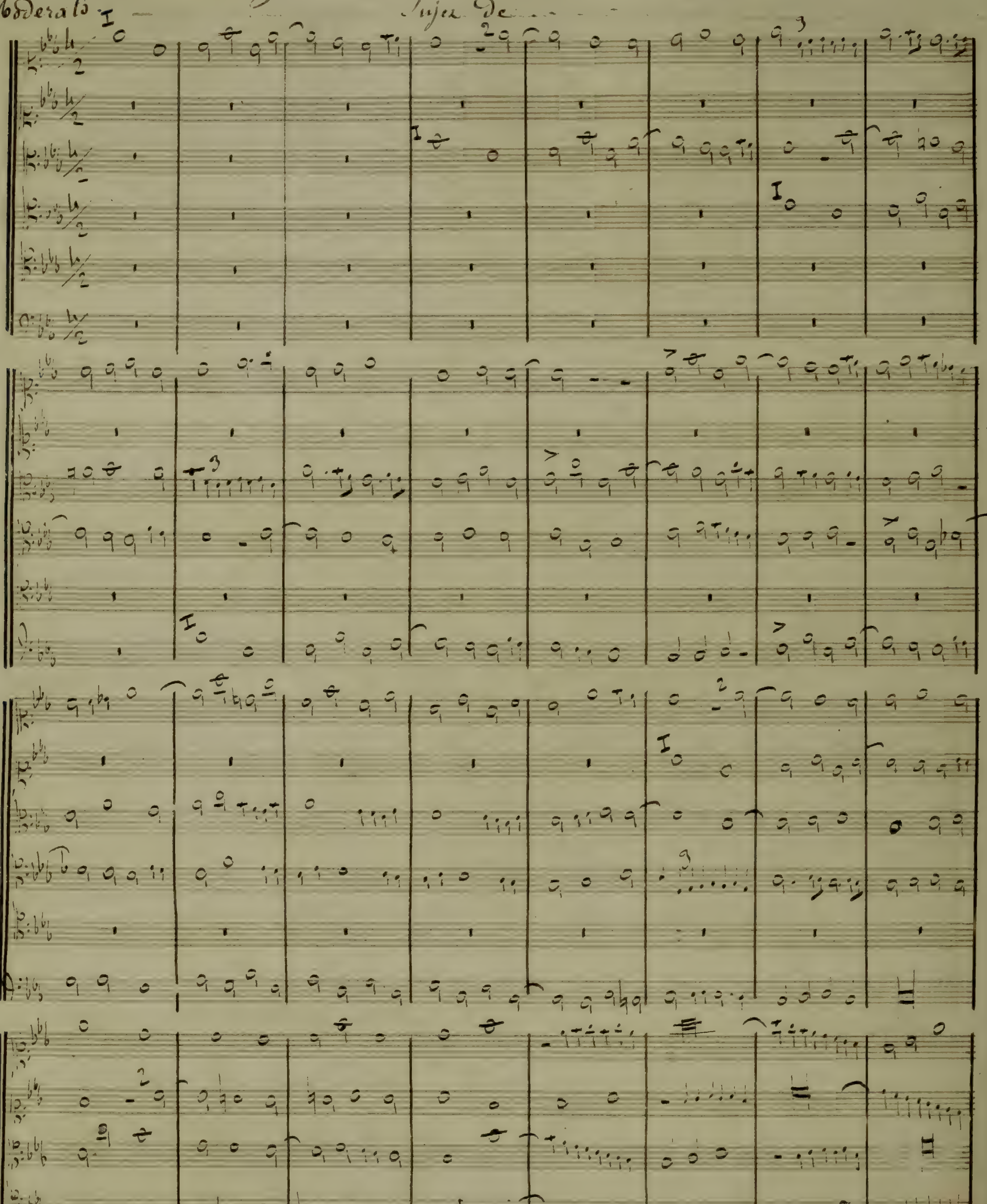

I en aug:

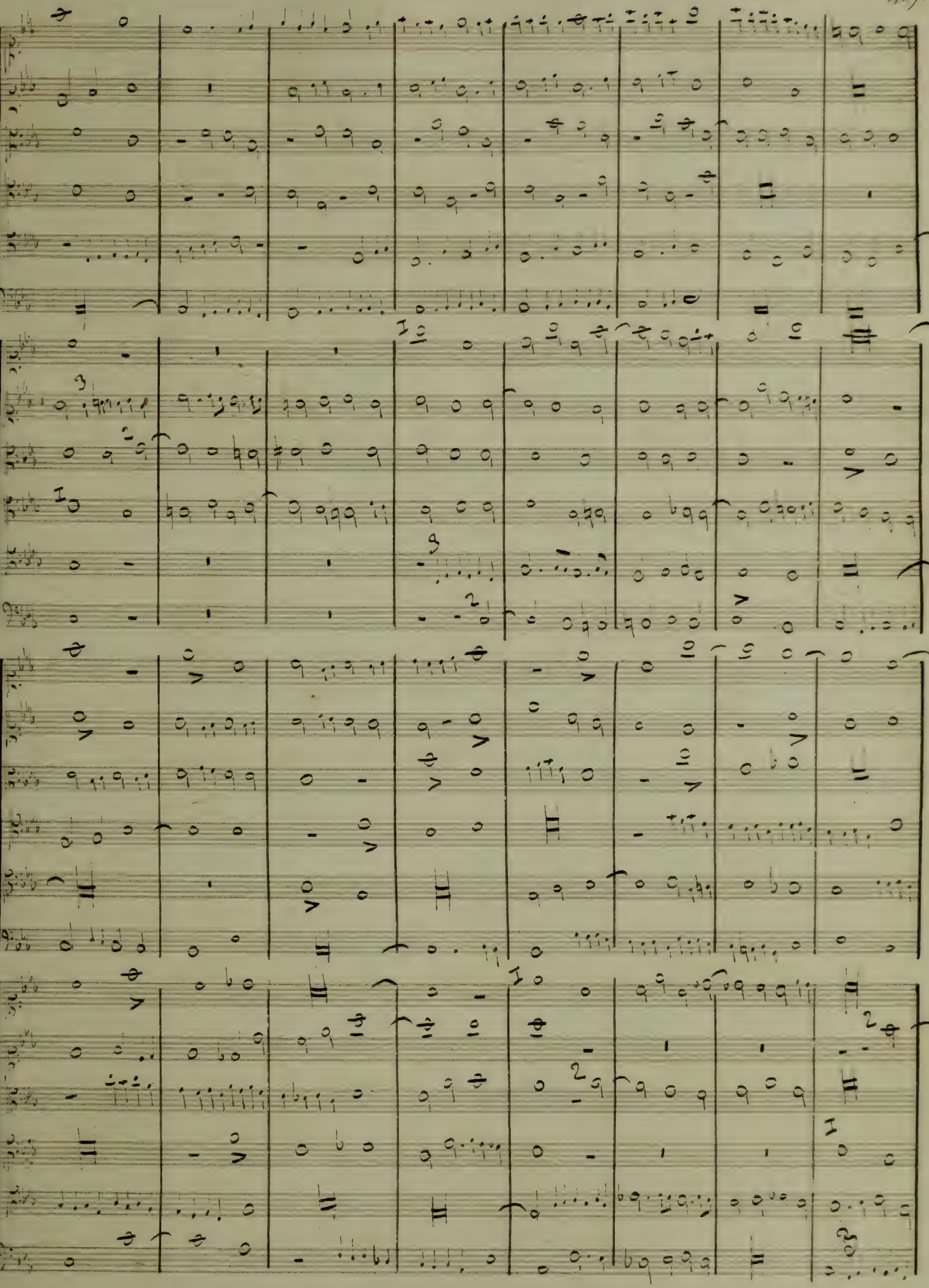

Stretto

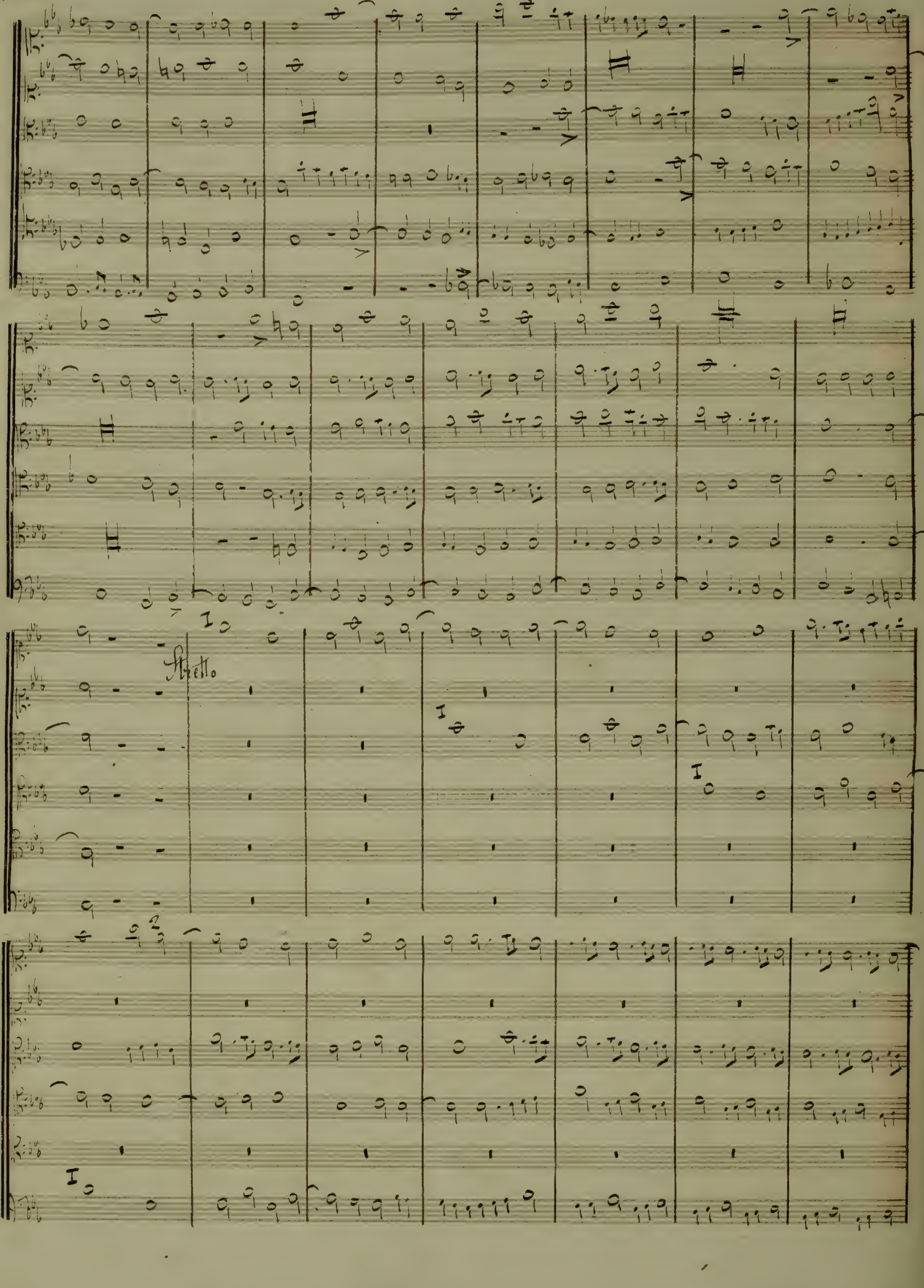

Canon triple

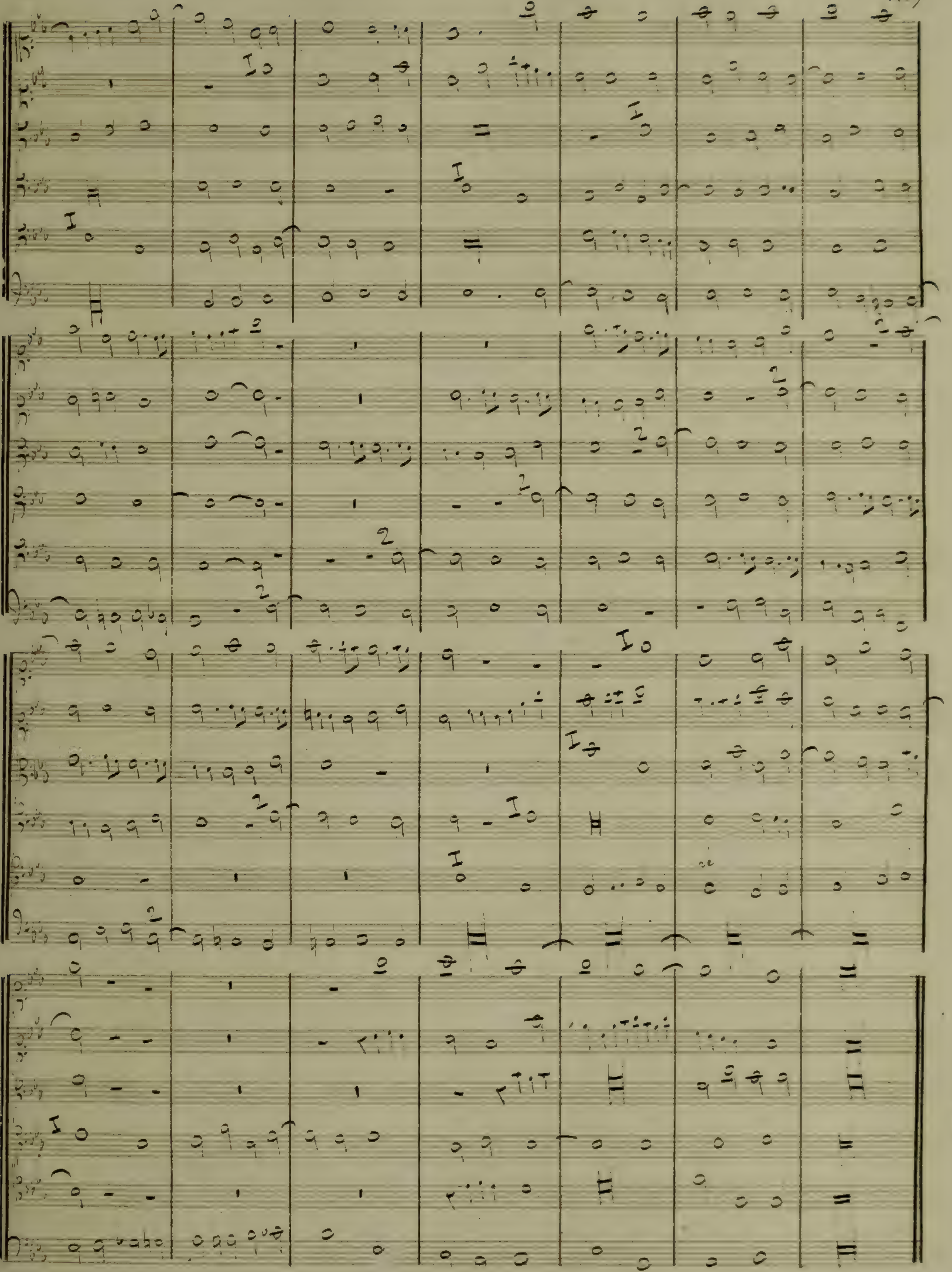
Fugue vocale à 6 parties

Moderato






Stretto



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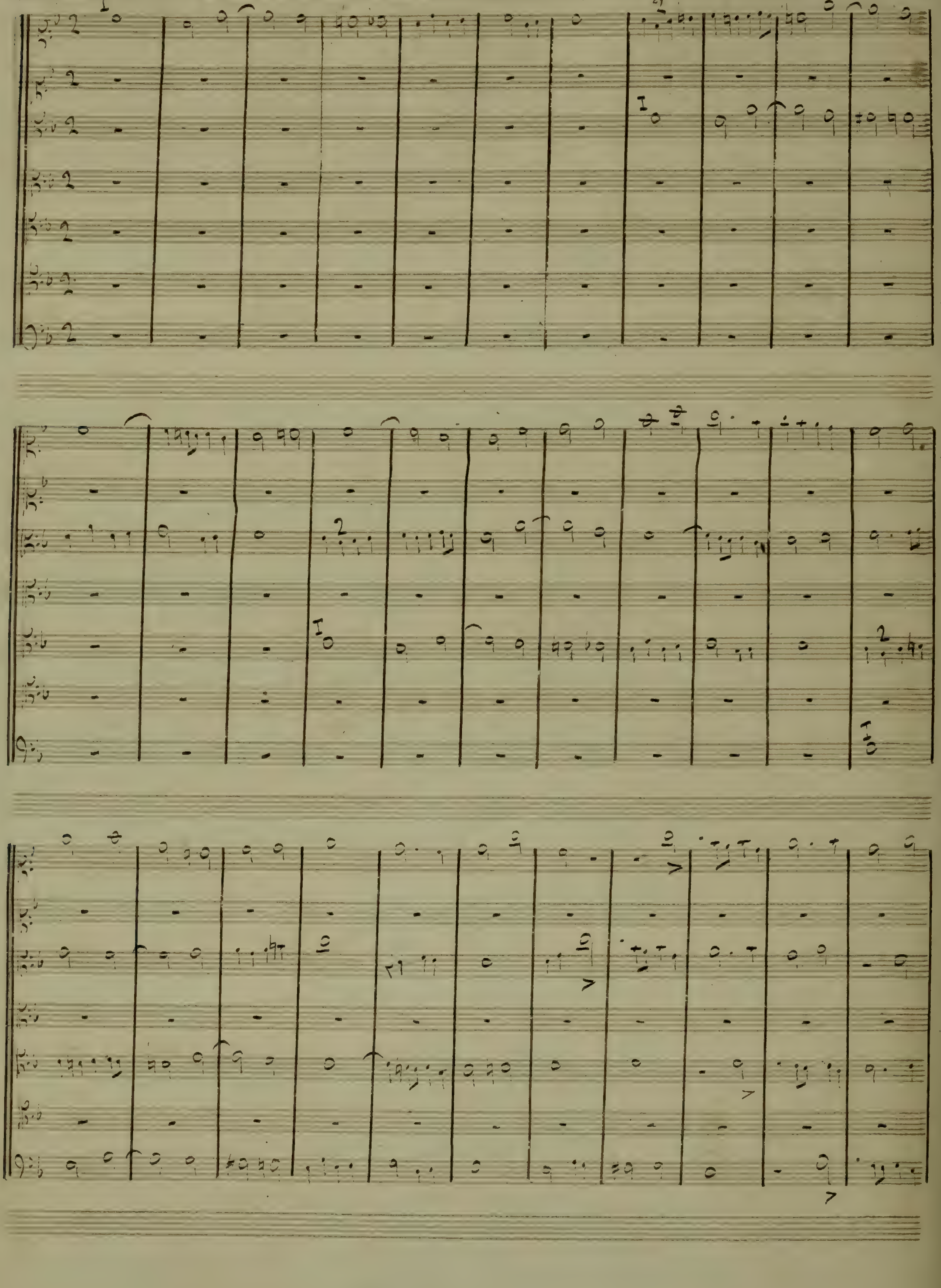
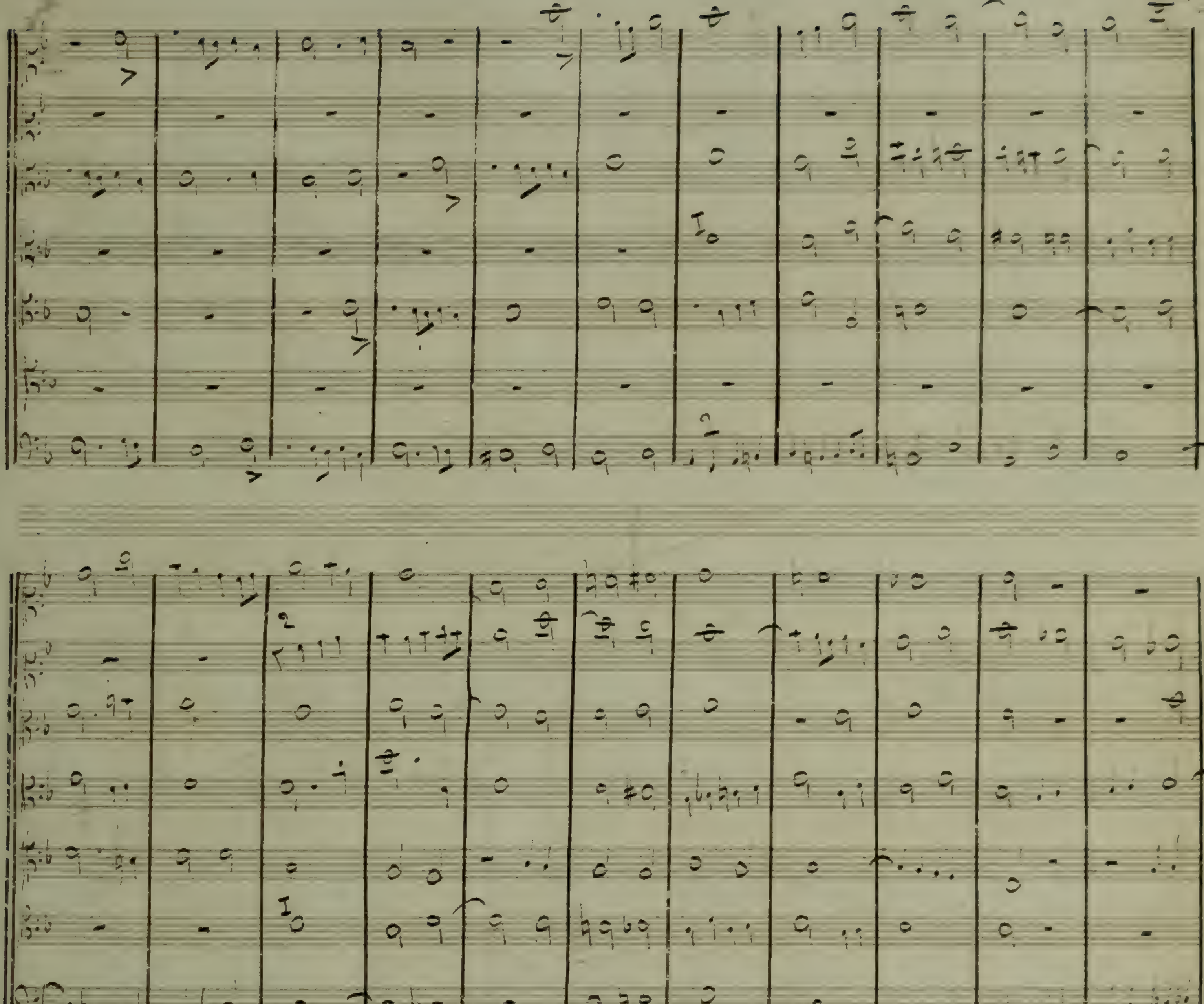
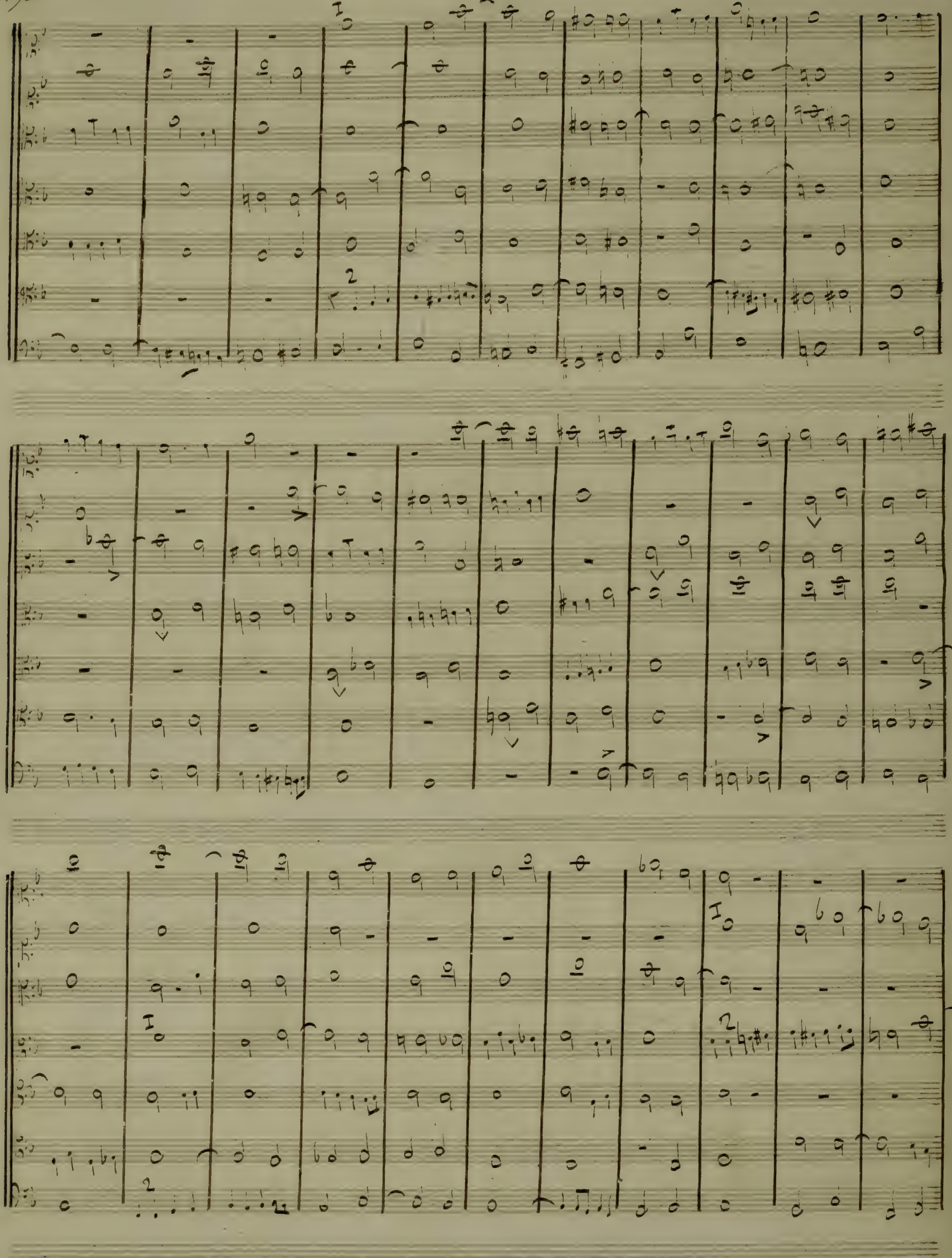
Fugue vocale à 7 parties.

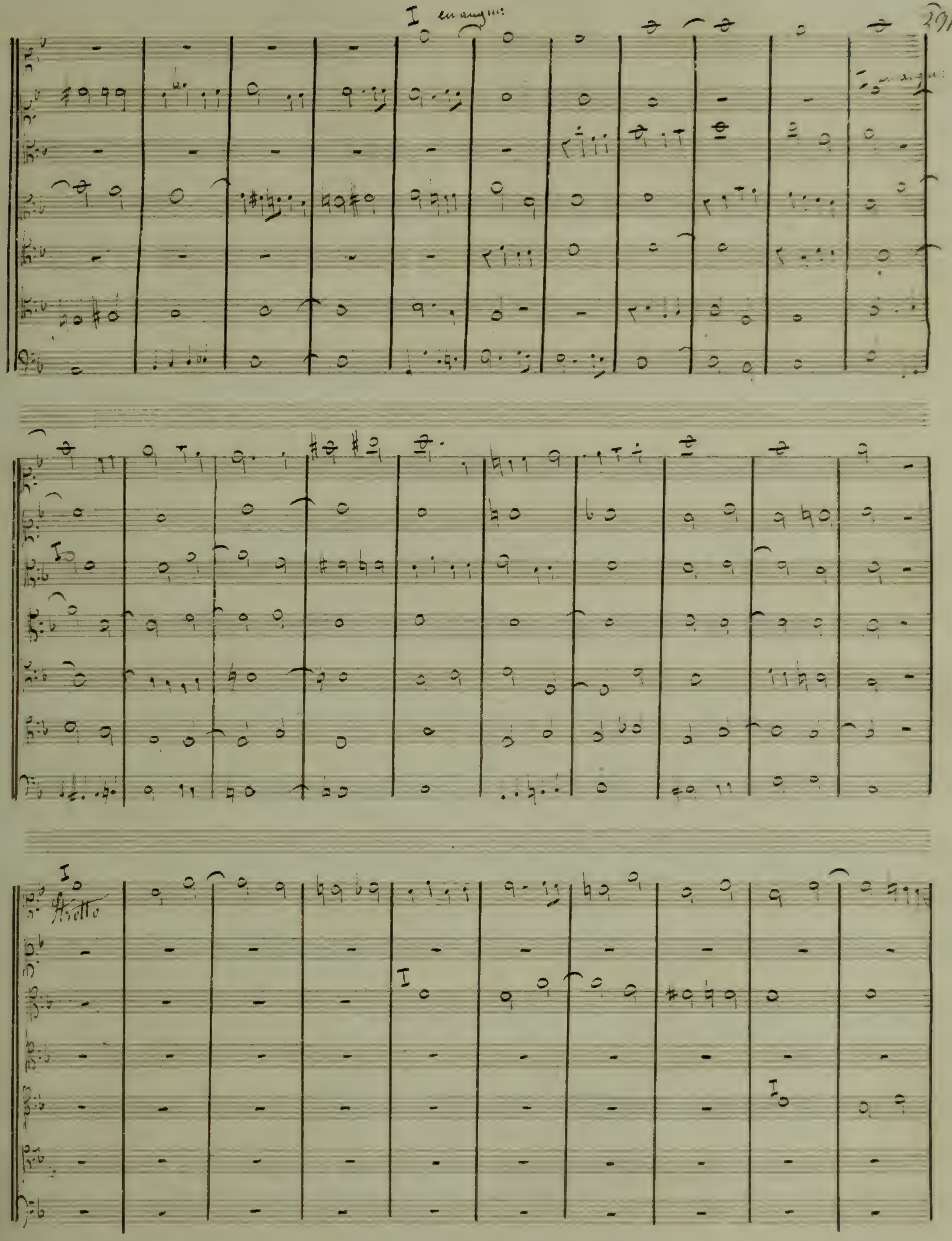
Sujet de Mr. Cherubini

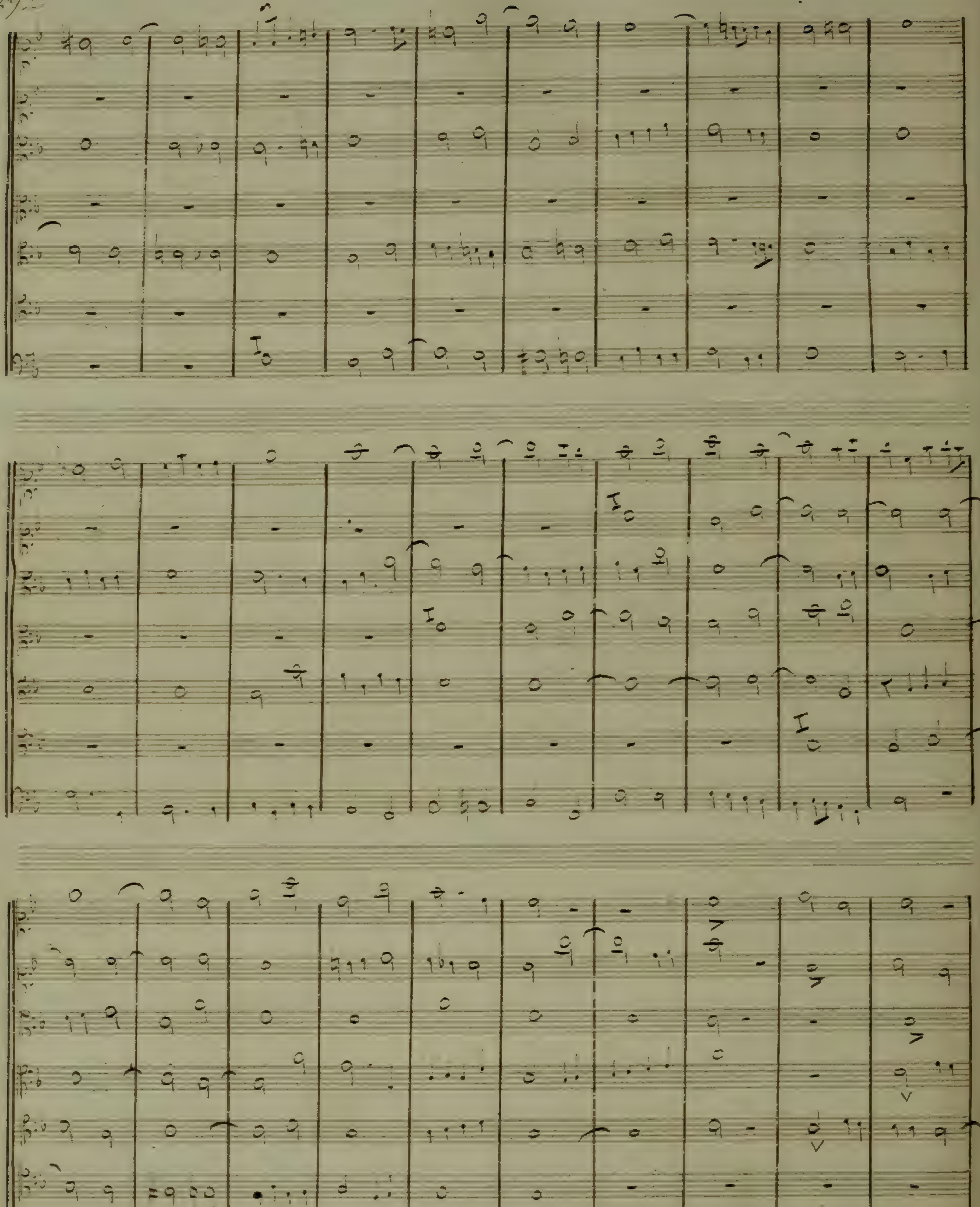
Moderato.

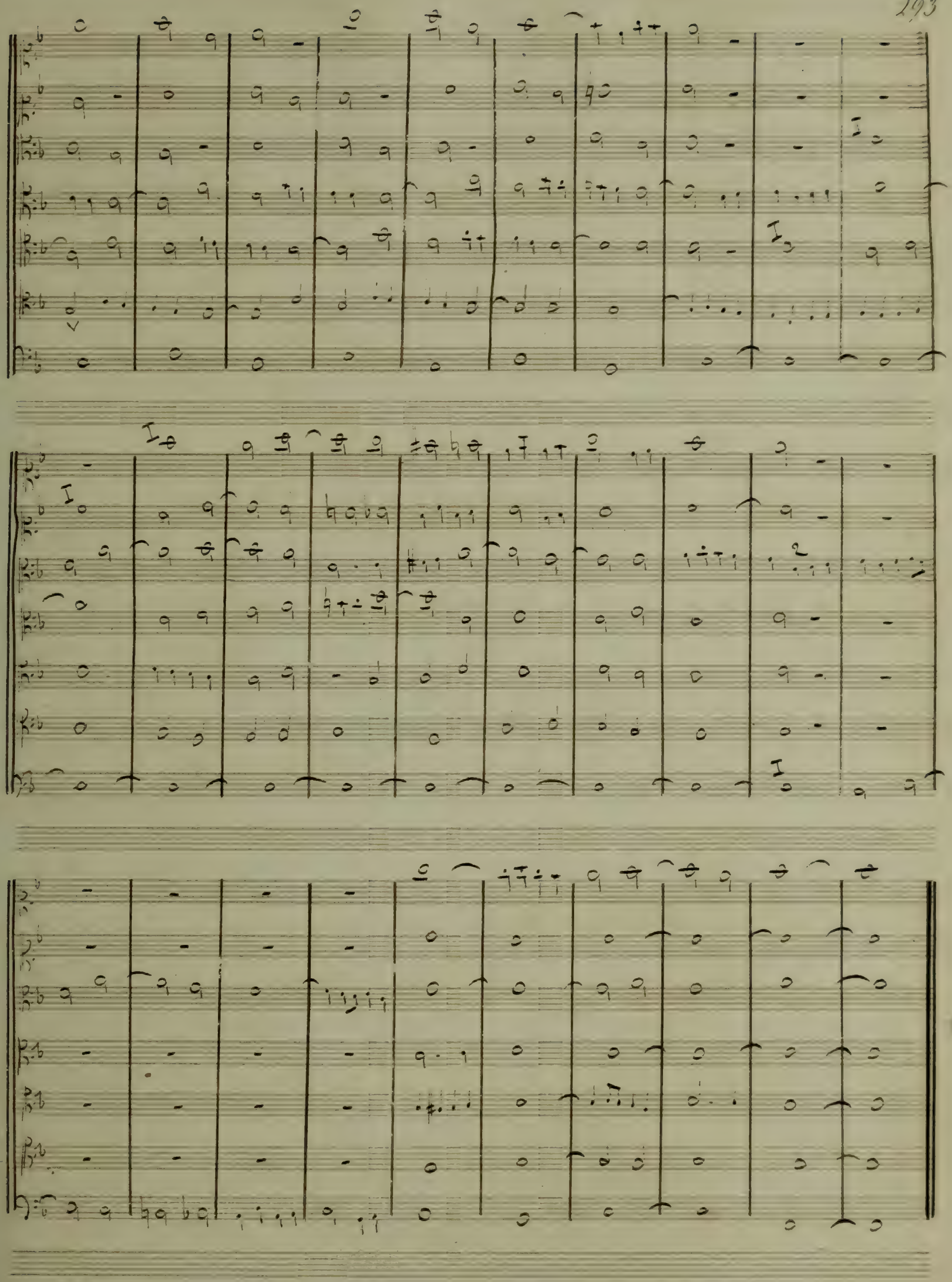






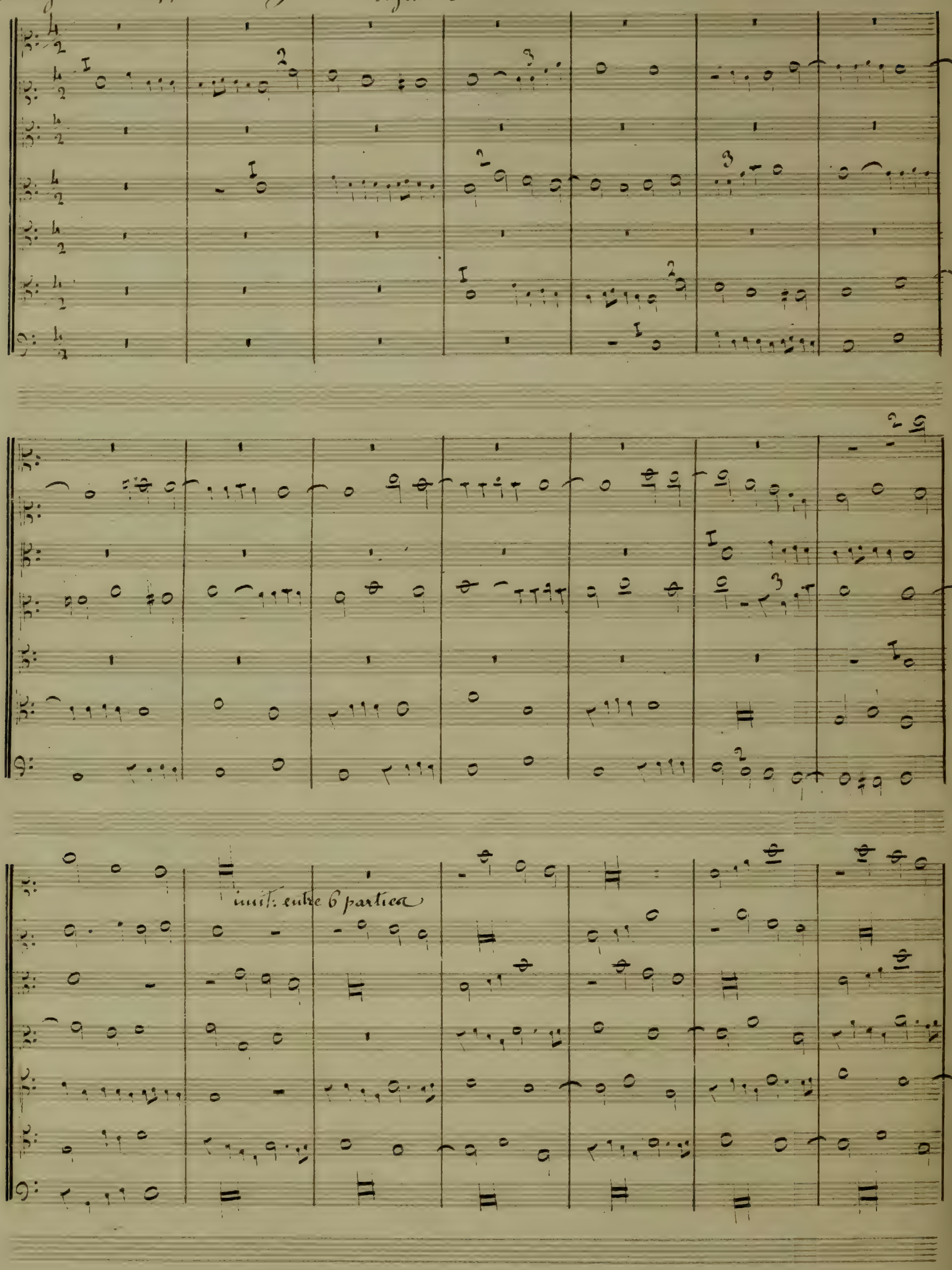

Stretto

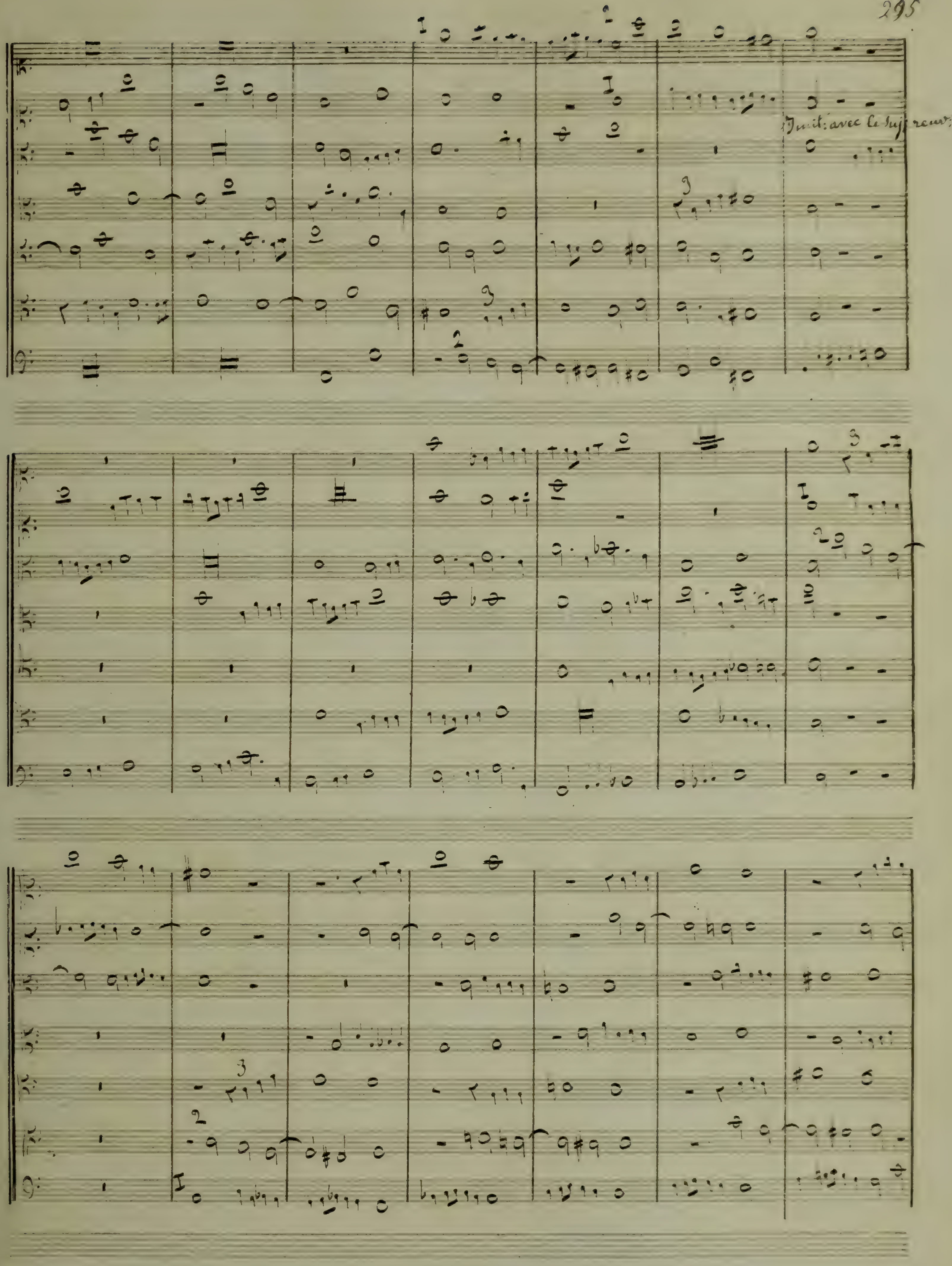


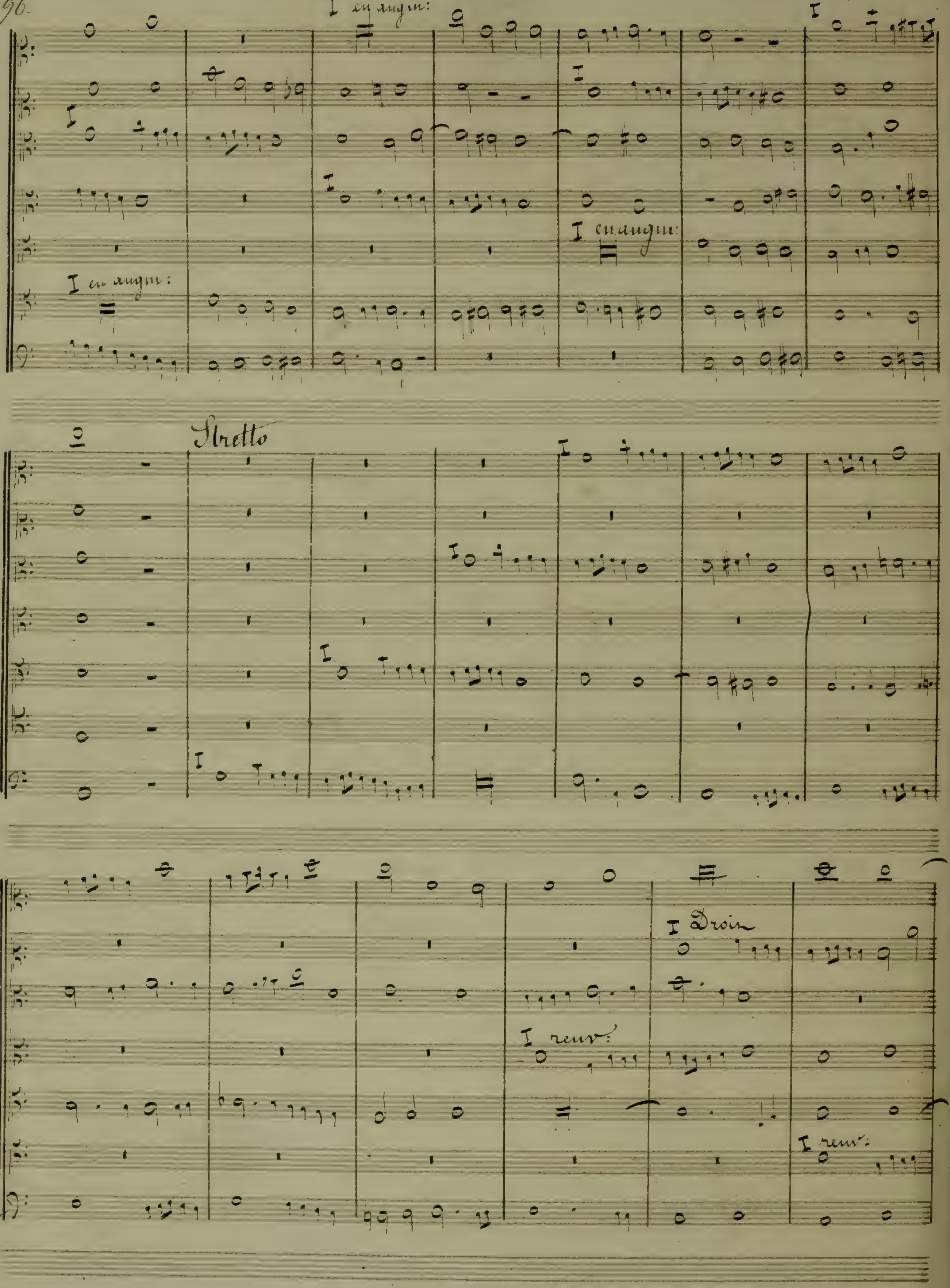


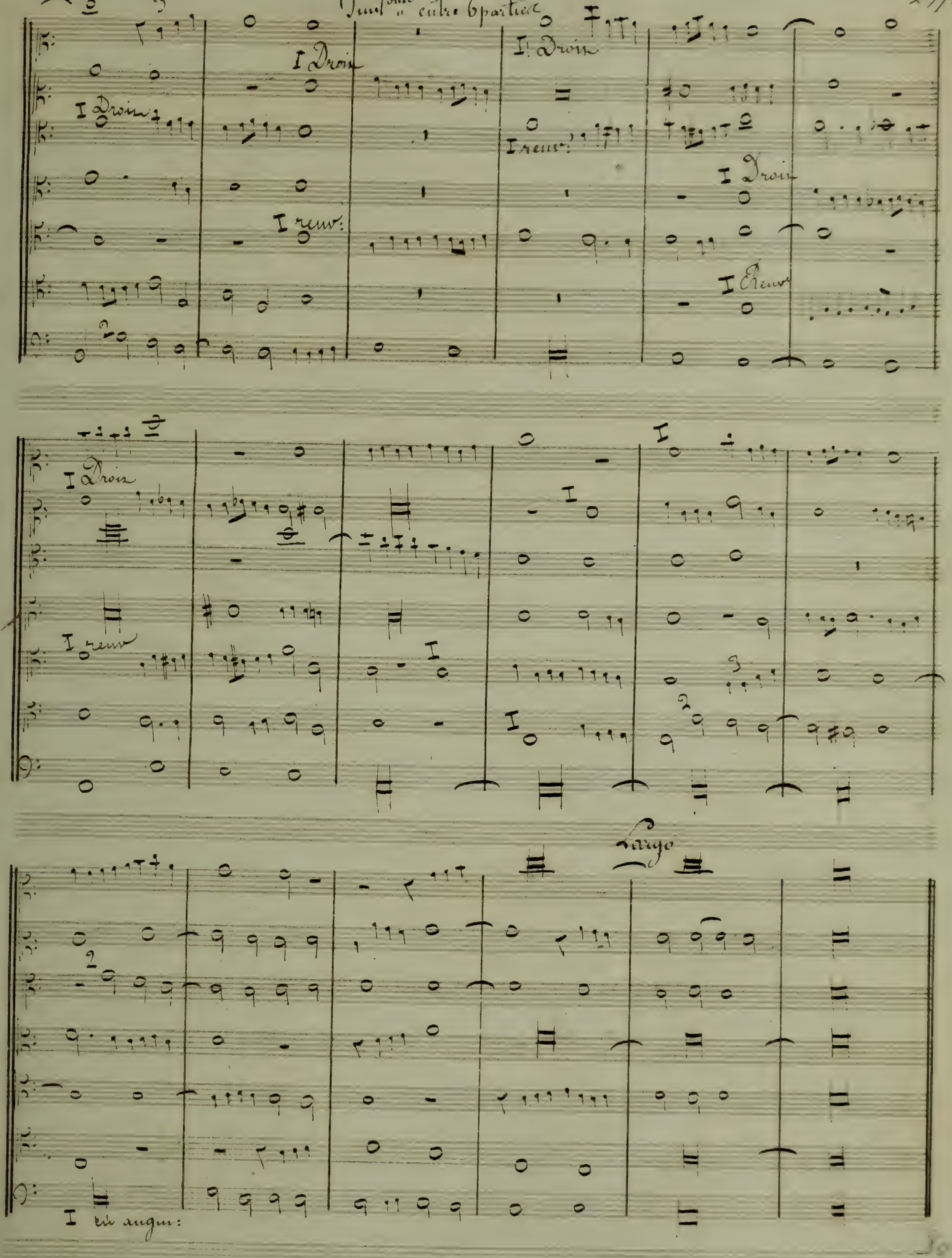
Fugue vocale à 7 Parties

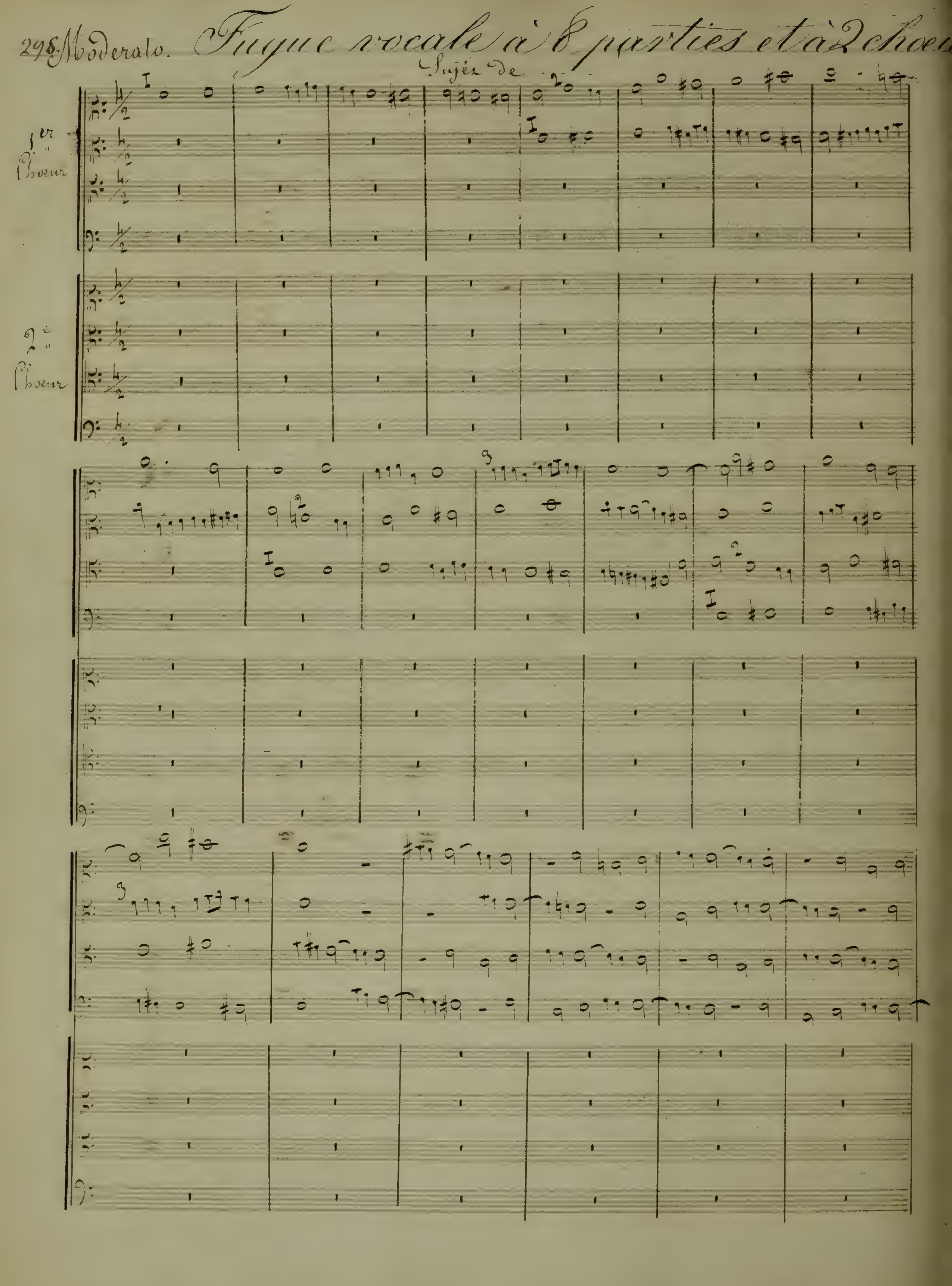
Allegro non troppo. Sujet de

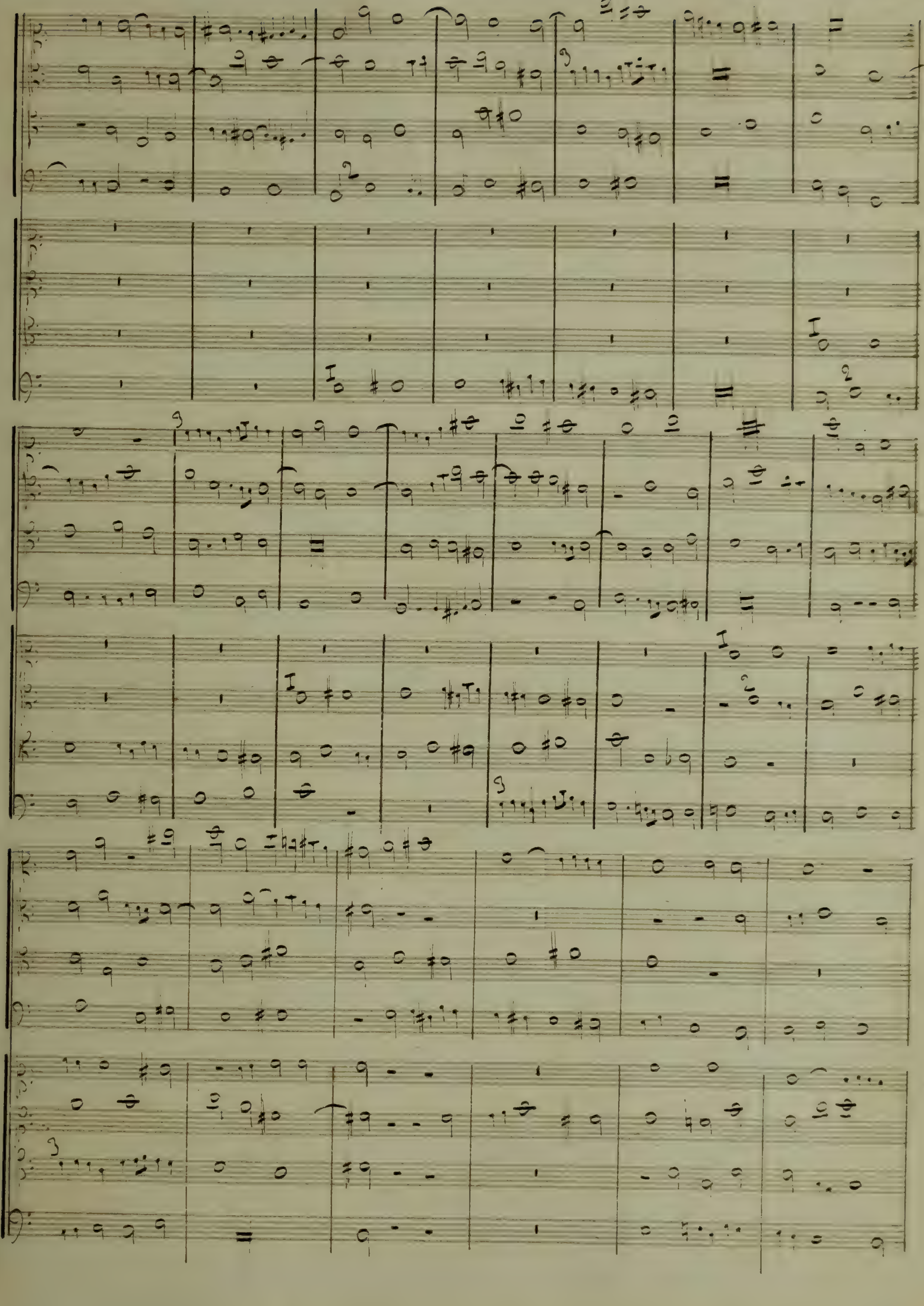


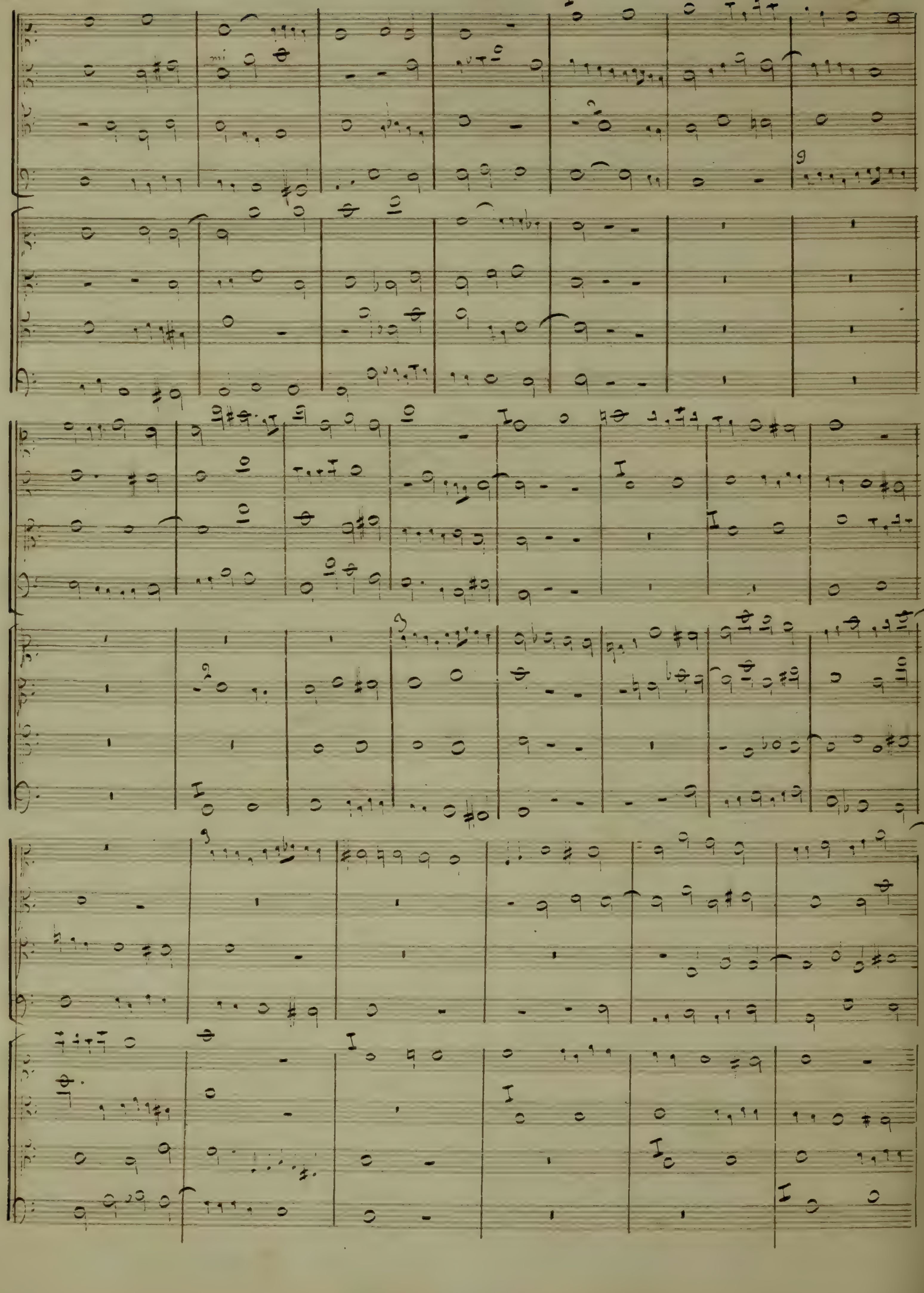

Imit: avec le Suj. renv.

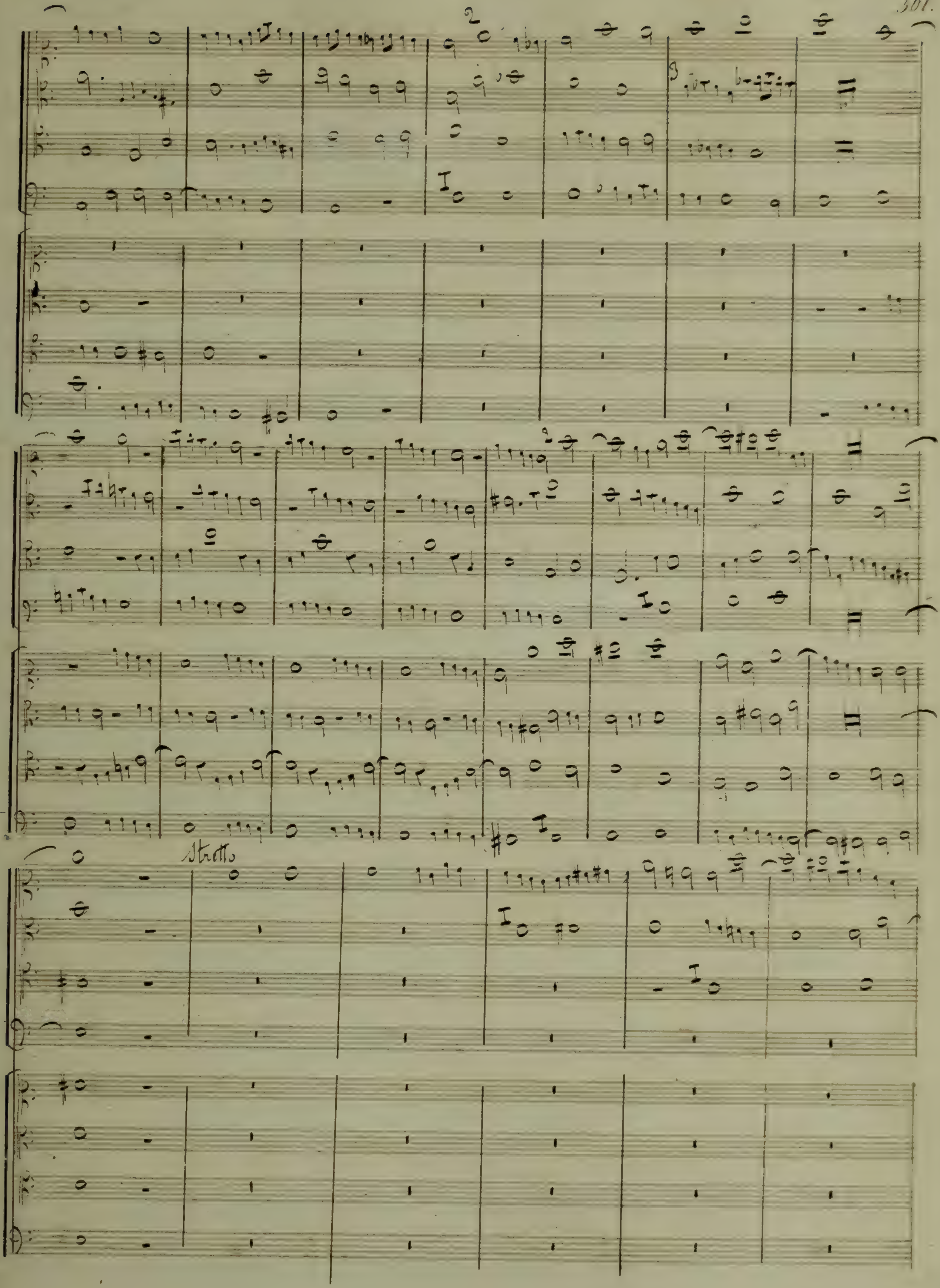

I en augm:
I en augm:
I en augm:
Stretto
I Droit
I renv:
I renv:

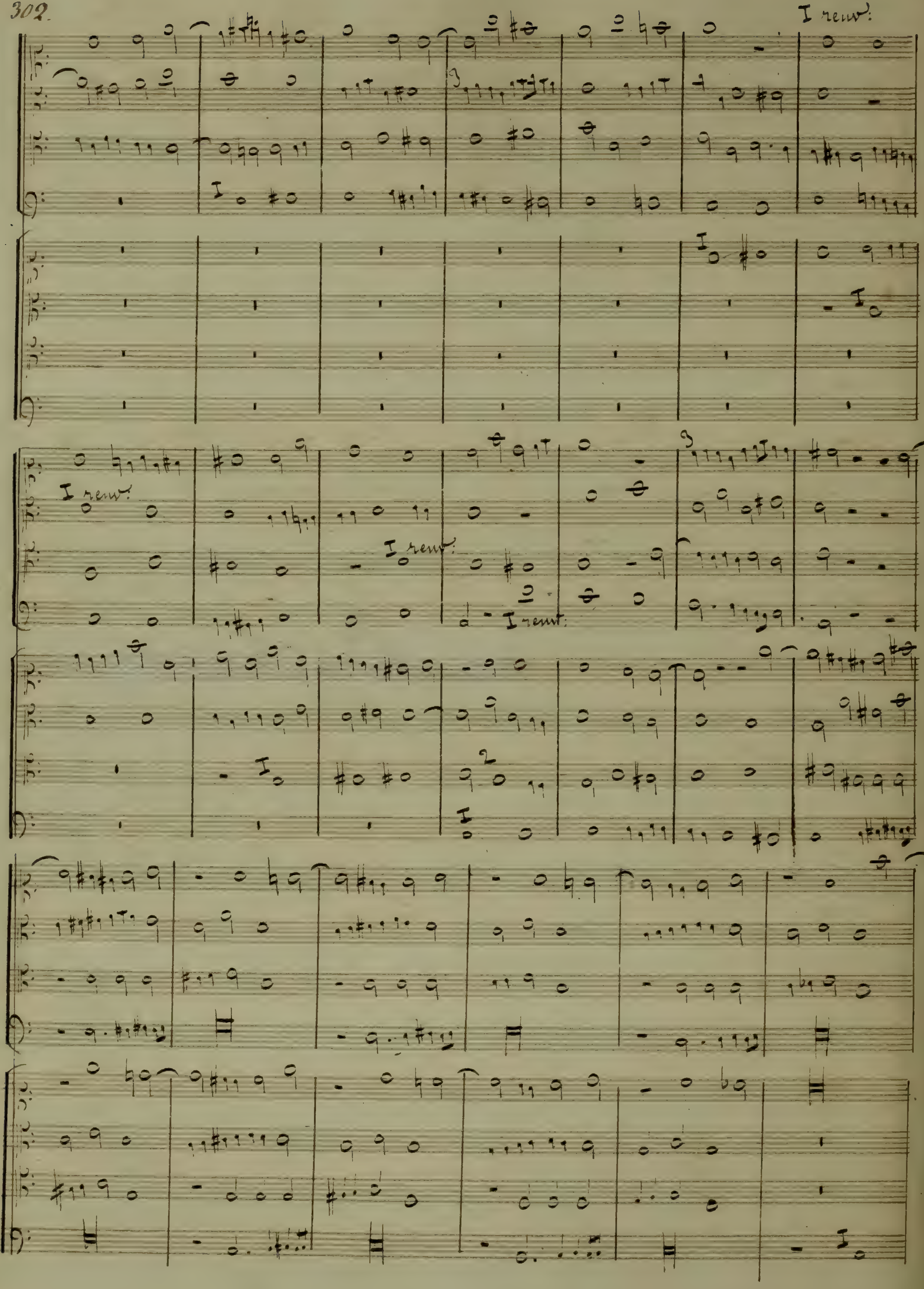

Unisona entre 6 parties
I Droit
I renv:
I Droit
I renv:
I Droit
I Renv
I Droit
I renv
Largo
I en augm:

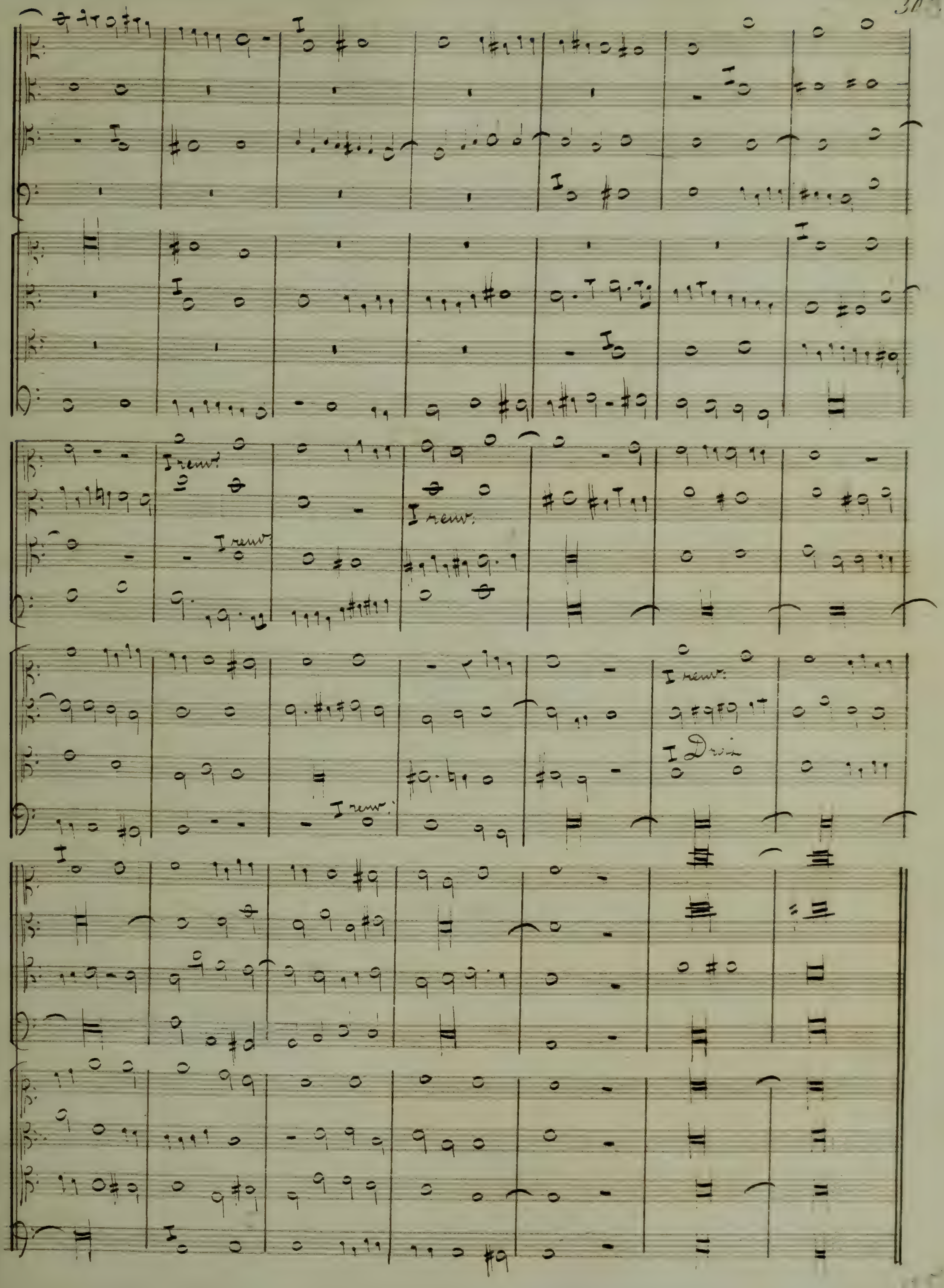

298. Moderato. Fugue vocale à 8 parties et à 2 choeurs
Sujet de
1er Choeur
2e Choeur





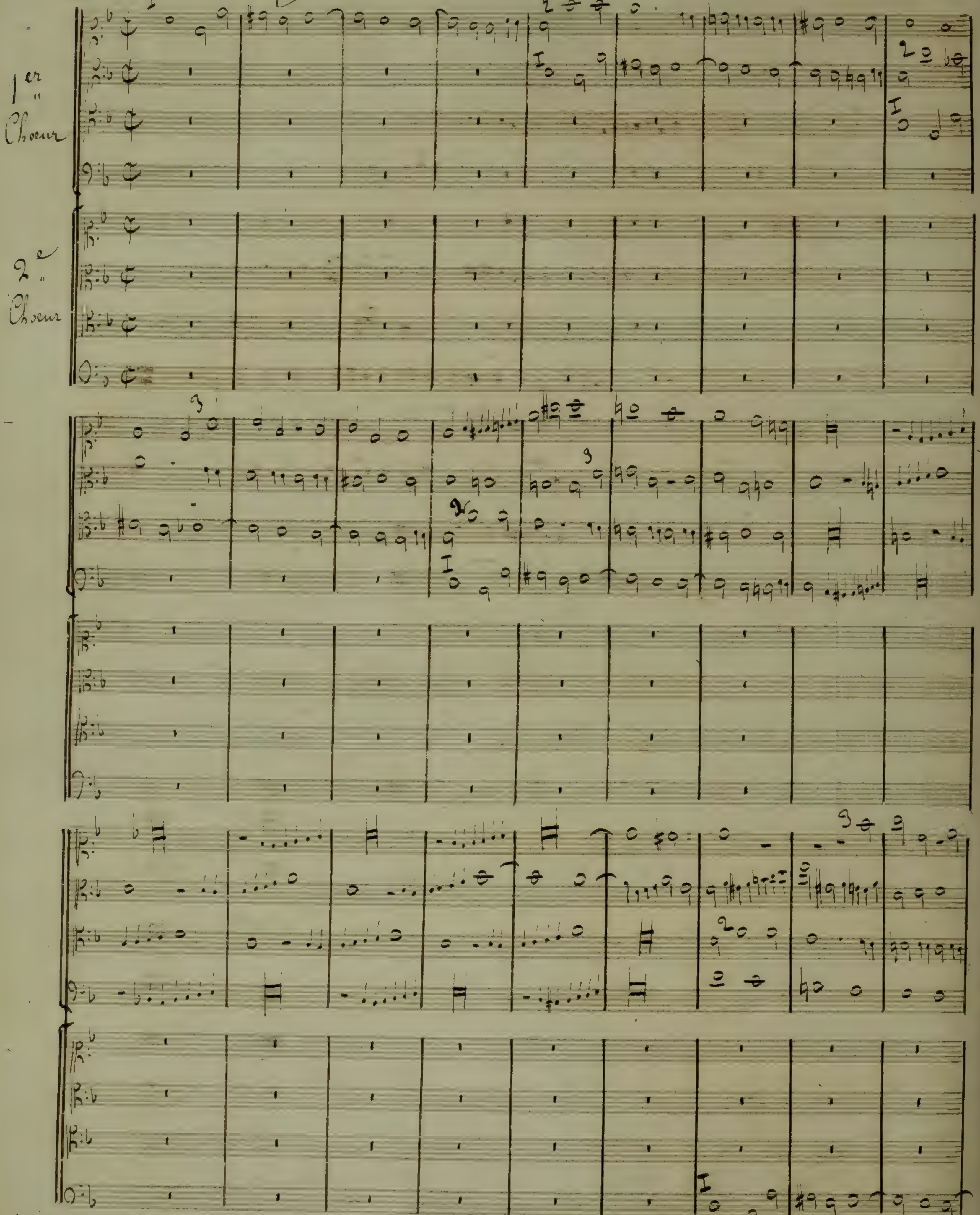

Stretto

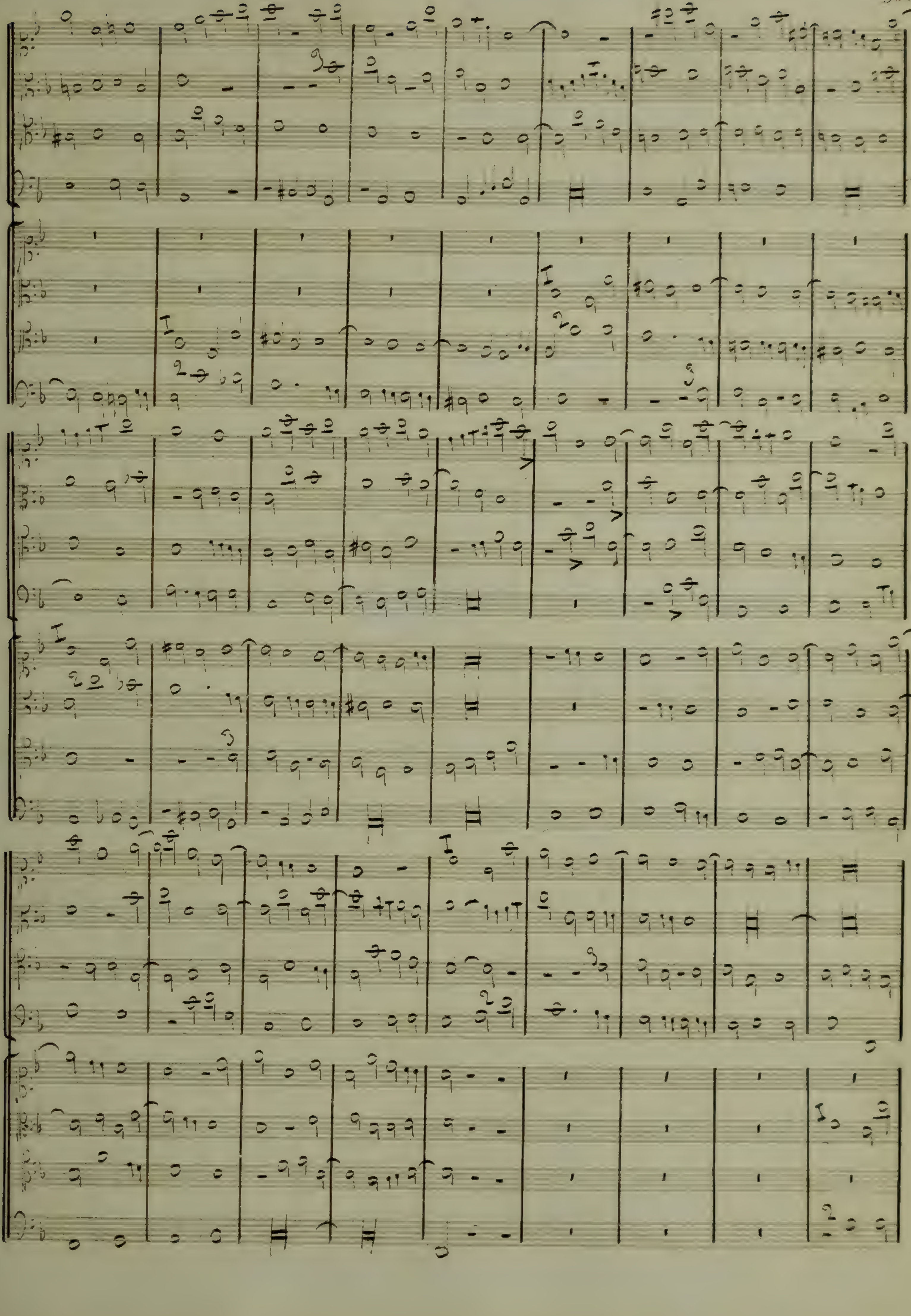

I renv:
I renv:
I renv:
I renv:

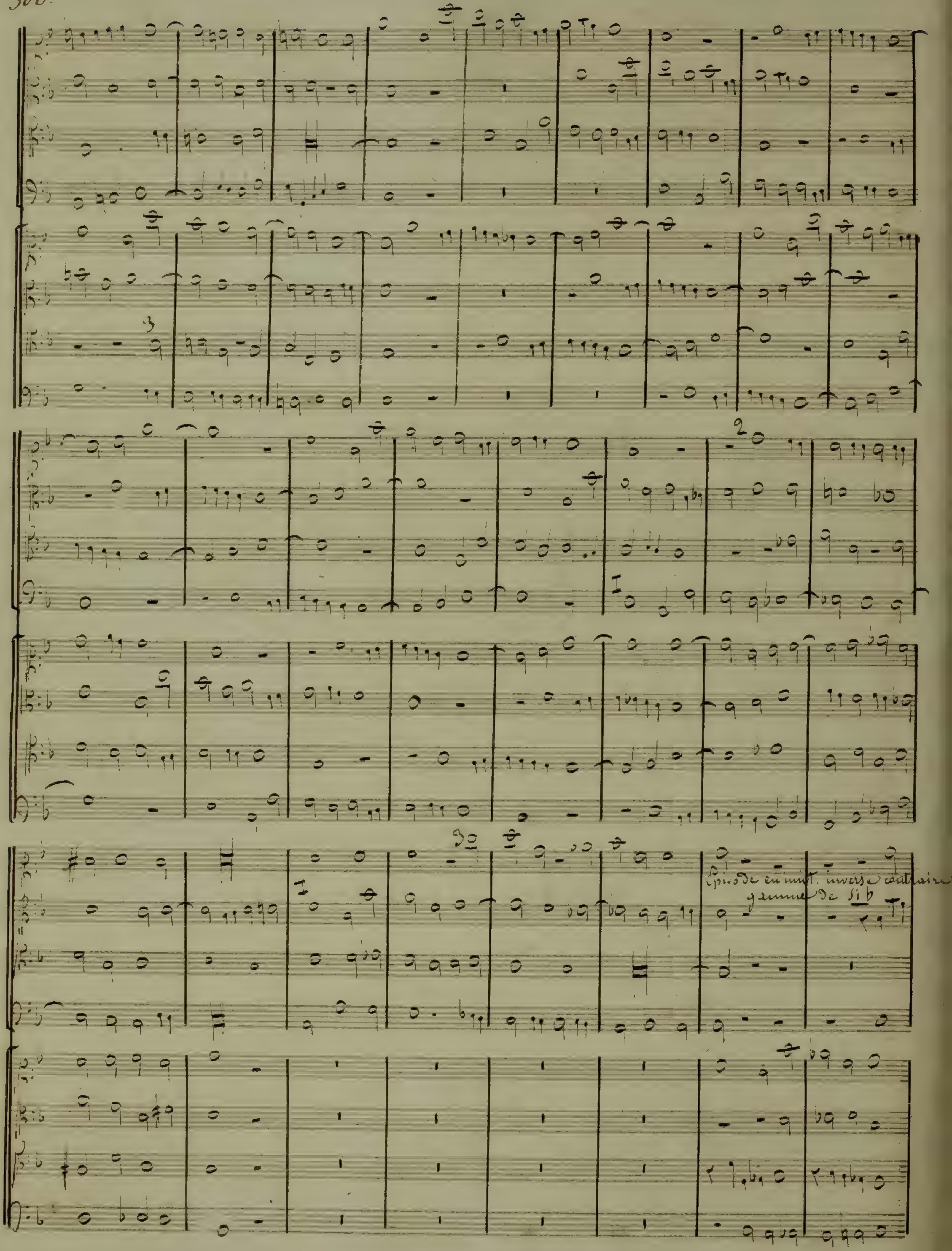


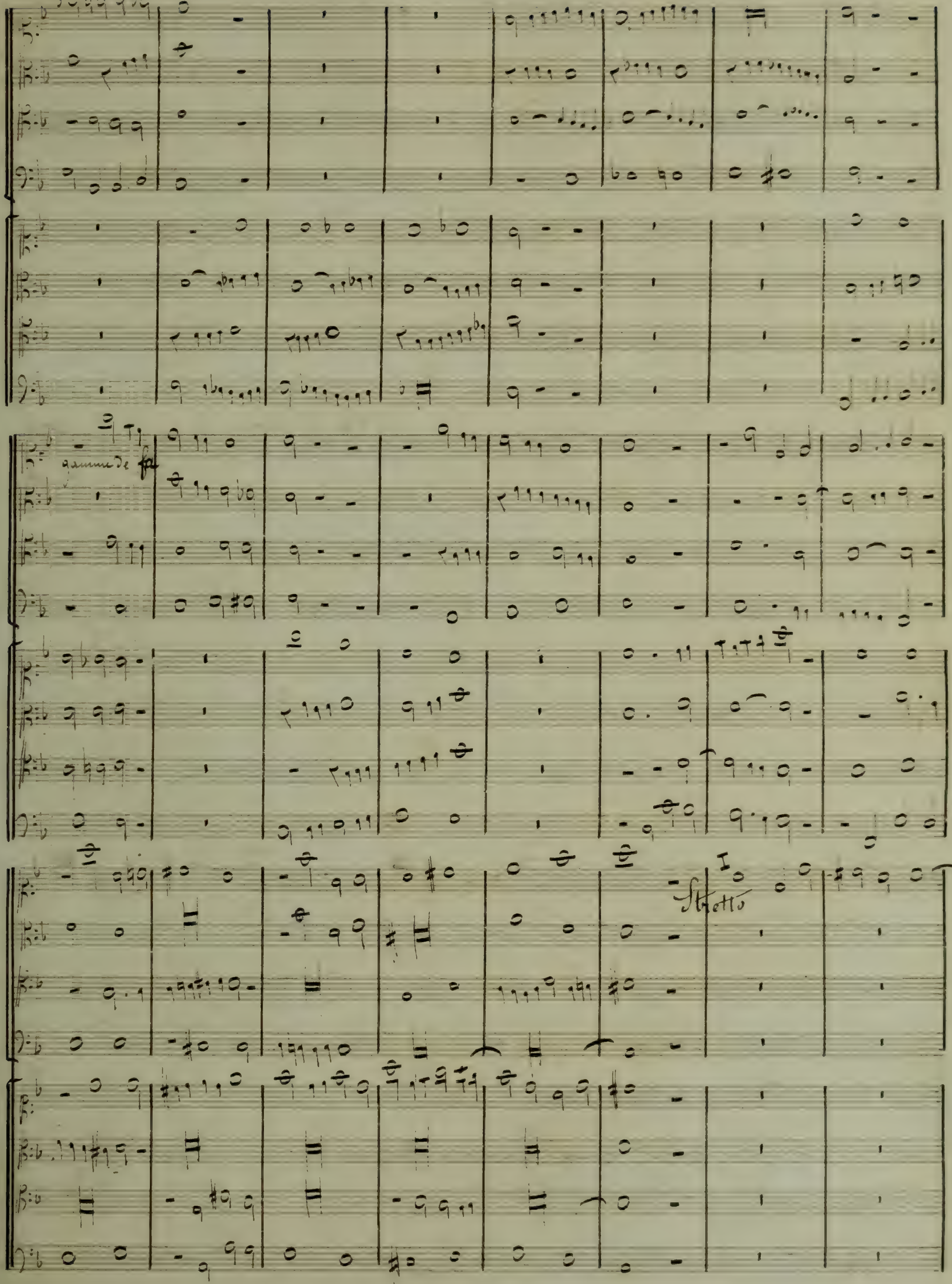
I renv:
I renv:
I renv:
I renv:
I renv:
I Drin

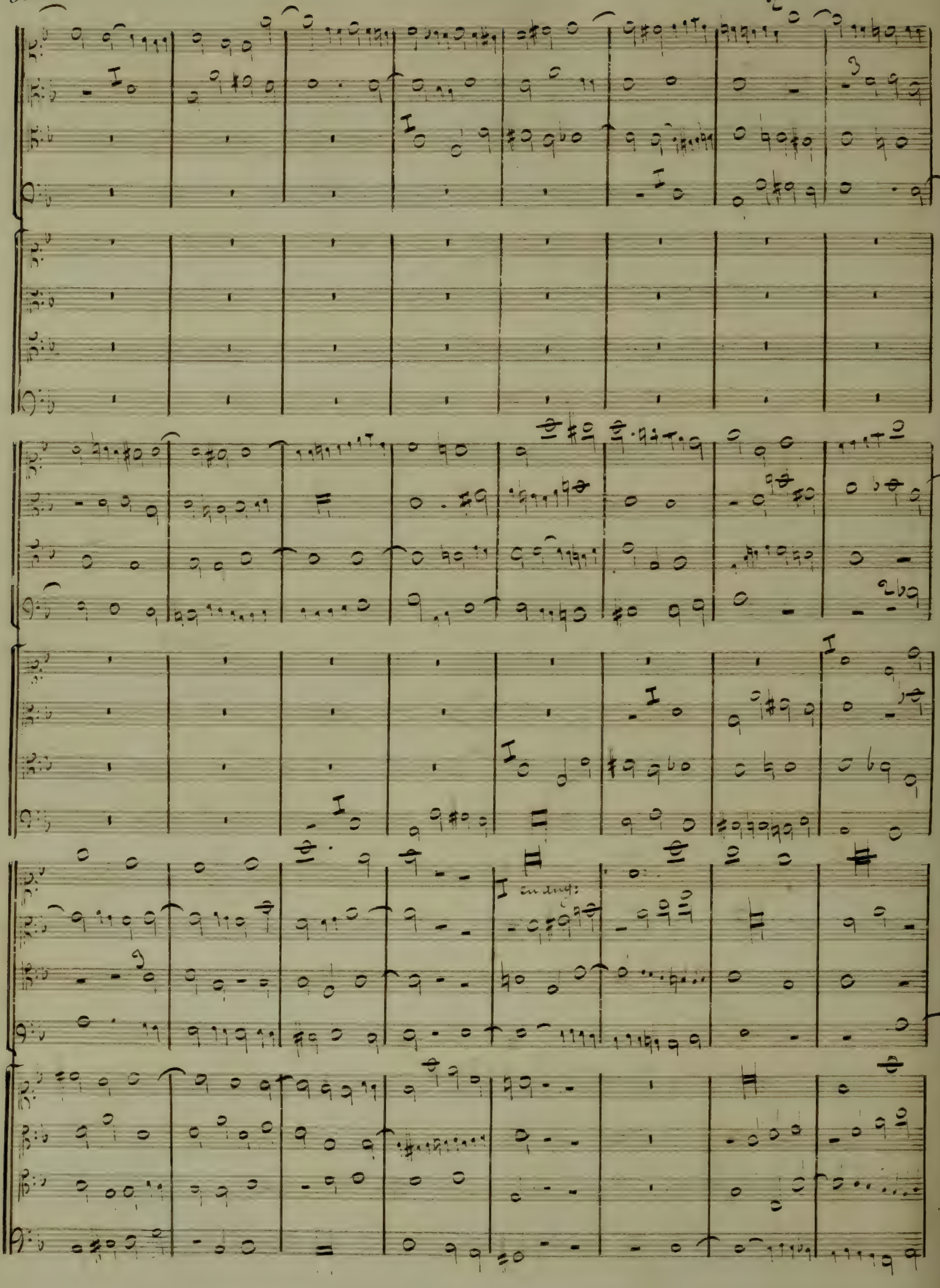
Andante. *Fugue vocale à 8 parties et à 2 chœurs.*

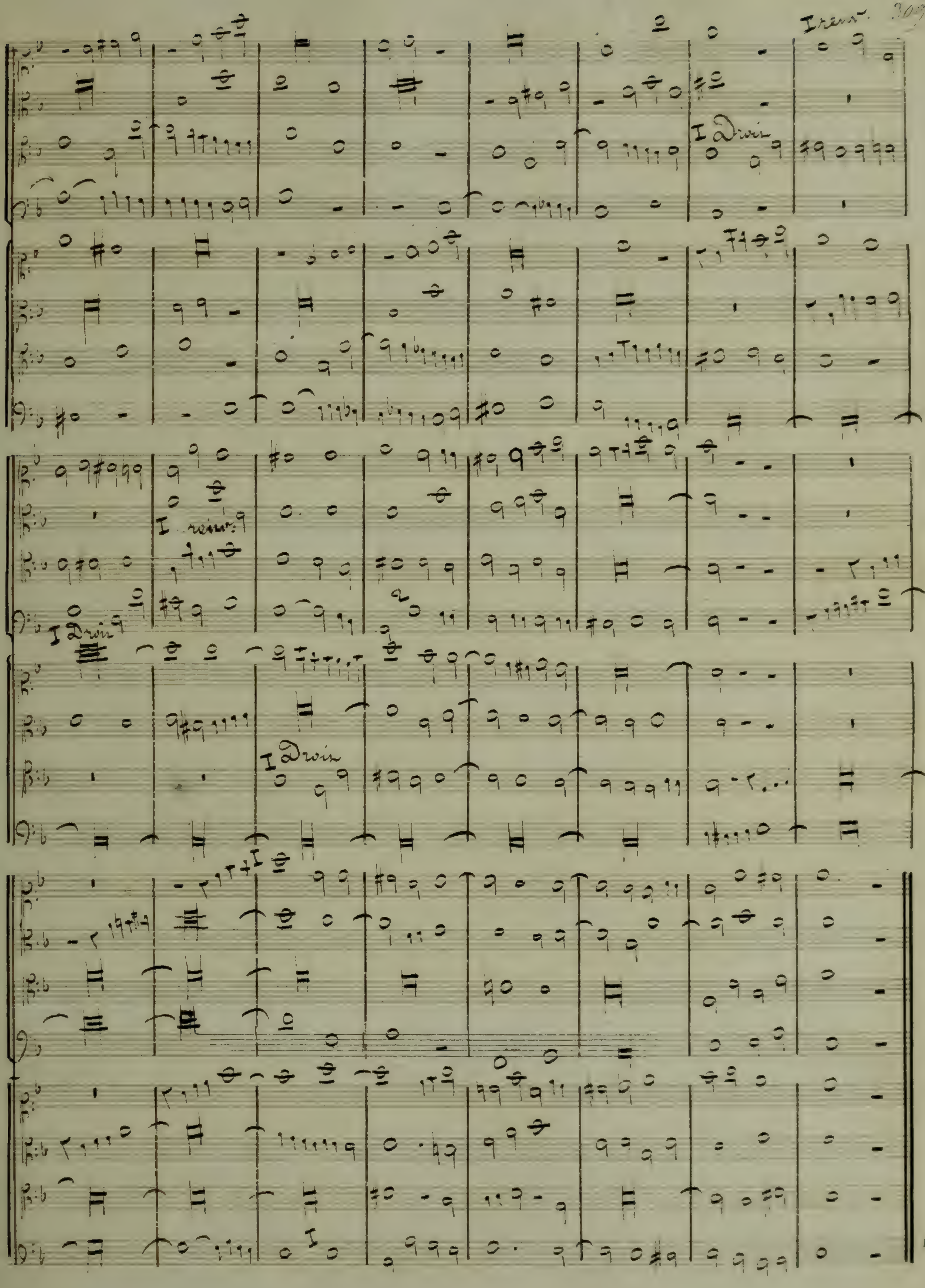





Episode en imit. inverse contraire
gamme de Sib


gamme de fa
Stretto





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